VOGUE

COLLEGE ISSUE
for
the Smart Girl
In and Out
of
College

SURE FASHIONS
YOUNG PRICES

Incorporating Vanity Fair
August 15, 1949
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CLOUD-DRIFT BY
Stroock
IN COATS FASHIONED BY
Harry-Williams, Ltd.
New editions by Harry-Williams, Ltd., published
in that most fabulous of fabrics, Cloud-Drift by Stroock.
Left: Full length, with angle-placed
pockets and new straight back. About $85.00.
Right: A new length, a new line. About $75.00.
Fall's richest colors. Sizes 8 to 16.
Quality Lined with Duchess Rayon.
At fine stores in most cities
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Lord & Taylor
Pleats_
Pockets_
and polished grey flannels
_new edge to
the neat college look.
Left: jacket 19.95, skirt 19.95
Right: jacket 24.95, skirt 14.95
In the College Shop_Lord & Taylor
New York, Manhasset,
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Maximilian designs
in Alaska Sealskin
exclusively
for I. Magnin & Co.
in California

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California Seattle
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ring the bell!

we have the most marvelous-fitting new panty-girdle to put you in fine shape for your fall clothes . . . a magic thing fresh out of the brain of the famous Jantzen figure trust. It's in light-as-a-bubble, very special, very figure-fixing, very wonderful-to-wear nylon net that washes and dries as fast as your stockings. It has a very slimming knitted top that stays up without pinching or poking . . . a very soothing, very smoothing, front panel . . . detachable garters and Jantzen-exclusive tabs for holding Kleenex tissues. You'll find it in white as well as nude, a girdle like it, too . . . 5.95 . . . at practically every good store in America.

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Vol. 114, No. 3
Whole No. 1833

Jordan Marsh

NEW ENGLAND'S LARGEST STORE

Pierre Balmain

Paris Adaptation

. . . capturing the illusive spirit of Paris in a magnificent tailleur . . . deftly curving a dimensional chain-weave worsted to the vibrant new swathed hipline silhouette. In gray or beige. Sizes 10 to 18. $75.00

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created exclusively for Jordan Marsh in Boston

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B. H. WRAGGE'S fall formula for life today: one tweed suit, in black and white. Add one jersey blouse, one velveteen waistcoat for compound interest . . . mix well for best results. Jacket $45.00, skirt $22.95. White jersey blouse, $12.95. Velveteen waistcoat in orange, black or russet, $22.95. All in sizes 10 to 18. Belt $5.95, bag $22.95, beret $5.95.

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San Antonio

DONNYBROOK designs a greatcoat
cut along dashing lines...
firmly belted in leather—
or worn loose fitting.
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put your hands in the roomy pockets—
and be the very picture
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Metcalf's famous cut Chinchilla
in rich new Fall shades.
Sizes 8 to 18. Around $60.

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SHADE BY SHADE... selecting some to match your skin tone, some to add the tints it may lack . . . weighing each with infinite care . . . then hand-blending them together into the one face powder designed for you alone . . .

because it's made-to-order for you

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Its jewel-like radiance and
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by Juilliard's unique mixture
of combed cotton and rayon*.
This skillfully shaped JUILLCORD dress
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"fine fabrics are the foundation of fashion"

HAT BY MADCAPS

Photographed by Weitzen at Cypress Point Club, Pebble Beach, California

FURS BY FREDRICA

JOHN-FREDERICS HAT

Enka Rayon yarn is specified by Bourget for their popular Crepe Rendezvous. Fine quality yarn and expert fabric construction are intrinsic in Crepe Rendezvous—effectively used in this new side-buttoned dress by David Crystal. Saks Fifth Avenue, New York; Young-Quinlan, Minneapolis; Neiman-Marcus, Dallas; Carolyn Kelsey, San Francisco.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.*

HAT BY JOHN FREDERICS

Kane Weill Original designed by Natalie Renke

Color is the essence...
when Cerey weaves surprise stripes into a superb woolen;
when it bands the skirt of a coatdress. 100% pure wool.

Berkshire-Cerey, Inc., 51 Madison Avenue, New York 10, N.Y.

Thrice repeated — the straight-and-slanting seams that give this suit its very special style. The newly narrowed silhouette is wholly flattering! In a pure worsted by Forstmann. Sizes 10 to 20. About $75. At one leading store in your city. The House of Swansdown, 500 Seventh Ave., New York 18. Morris W. Haft & Brothers, Inc.

HAT BY CHANDA

IZOD

OF *London*

The new season's most fashionable ensemble. A dress with short coat. The skirt and topper in a handsome homespun tweed by Cerey. The top of the dress in matched zephyr jersey. Just about the most exclusive-looking and useful outfit a style-wise girl could buy. Stunning also in red with navy. From the new Izod collection of interlocking styles.

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Mary Stevens

1.

2.

3.

4.

1. Your "dress-up" casual . . . a fine, soft worsted tweed with ascot of velvet. The front is zippered, the back flares from an unpressed pleat. In grey or tan. $49.95. *2.* For day-into-dinner . . . Bohemia rayon crepe with convertible buttoned-up turtle neck, draped pockets and permanently pleated skirt. Mink beige, Dawn, Goya red, black. $39.95. *3.* For your country weekends and your busy days in town, a skirt of grey or tan men's wear flannel. $14.95. Blending shirt of heather jersey. $14.95. Leather belt, $2. *4.* Pin Stripe worsted jersey . . . fashion's favorite this season in a sleeveless dress and striped cardigan. The skirt is permanently radiant-pleated. Black and clay or black and grey. $59.95. All in sizes 10 to 16. At **BONWIT TELLER** in New York and for store nearest you, see page 170.

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skyline of Detroit

a Detroit tradition . . building for the Future

a Hudson tradition . . building for your Fashion Future

Typically Irene

the subtle curving, the artful

drapery of this panel suit in

sheer wool tweed. And

of course it's from

Hudson's beautiful

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Now there's a really superb fabric! Pin-point patterned 100% virgin worsted...with a knack for keeping its fresh out-of-the-bandbox look. Like all Lorraine worsteds it is time-defying, holds its shape and your affections. To be sure of finer quality ask for fashions of Lorraine worsteds...at leading stores.

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is priceless.

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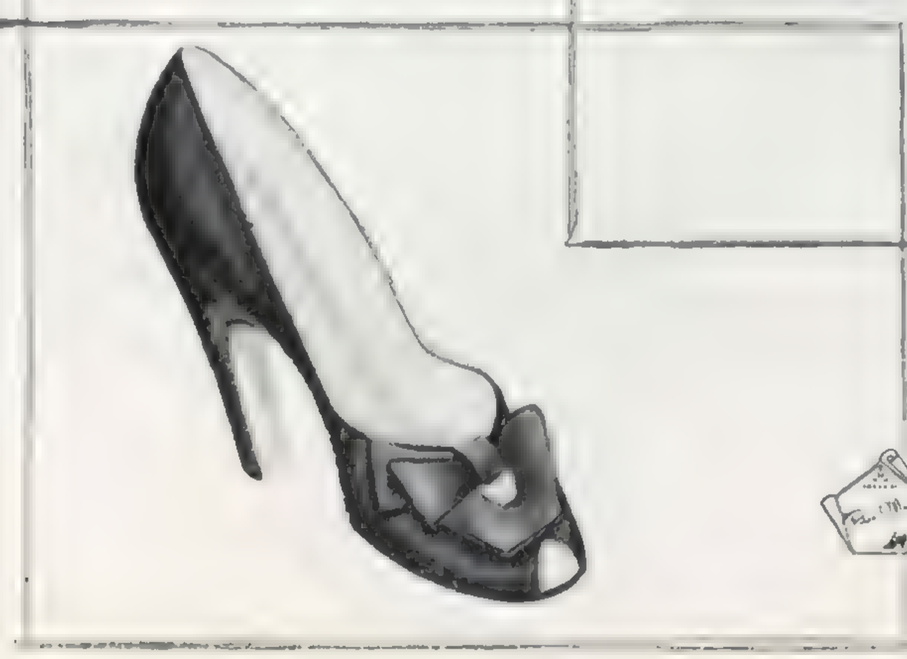
fashions a
fall collection of beautiful shoes,
sensitively styled and
meticulously finished to perfection in
superlative suedes and other fine leathers.
Truly, there is no finer shoe.



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DRESS. VOGUE COUTURIER DESIGN NUMBER 481 COAT. VOGUE PATTERN NUMBER 6570

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FRANKLIN SIMON & CO., *New York City*
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Nice to know he's made your suit! You take the spotlight when you wear this casual, gold-splashed perfection in plaid. But there's a thoughtful man in the background who deserves some credit, too! He's the designer who shows his skill and finesse in every last detail, including the well-groomed Talon slide fastener . . . his choice among all zippers because it closes the skirt so faithfully, so faultlessly. Look for the word "Talon" on the zipper when you shop. It tells you that a thoughtful man in the background is giving you your money's worth in quality.

Talon

THE QUALITY SLIDE FASTENER

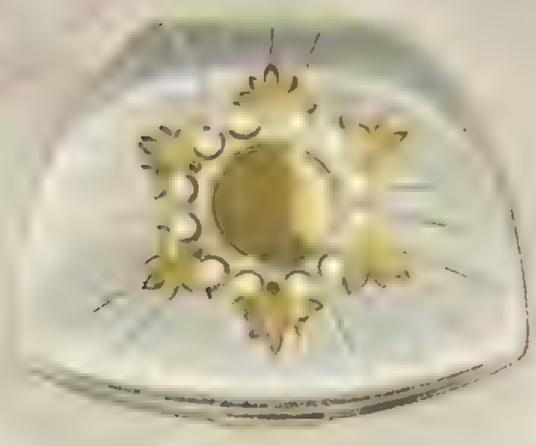
TALON, INC., MEADVILLE, PA.

"Topaz"

definitely different

They're here, the "originals" in compact shapes you've been wanting. Distinctive in every exquisite detail, these *Elgin Americans* have the contour allure, the exclusive edge on fashion so essential to that "yours alone" look.

at leading stores everywhere



"Symphony"

"Swan"

"Golden Slipper"

"Nosegay"

"Topaz"
simulated gem on jeweler's bronze, $10 plus federal tax

"Symphony"
silver finish with jeweler's bronze engraving and the pearl look, $7.50

"Golden Slipper"
engraved jeweler's bronze, $9.95

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Elgin American

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FASHIONED IN *Pacific-Sheen*, a smart all-worsted sheen gabardine by Pacific Mills . . . conferring elegance to the superb tailoring of BERLINER. Coat about $70. Shown in Shakespearean color Stratford.

LOOK TO THE *fabric* FIRST

Pacific Craft Fabric
100% VIRGIN WOOL

Pacific Worsteds Woolens

Send for the name of the nearest store featuring this garment

FREE BOOKLET: "Alphabet of Wool Fabrics". Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. VA8, 261 FIFTH AVENUE, NEW YORK 16

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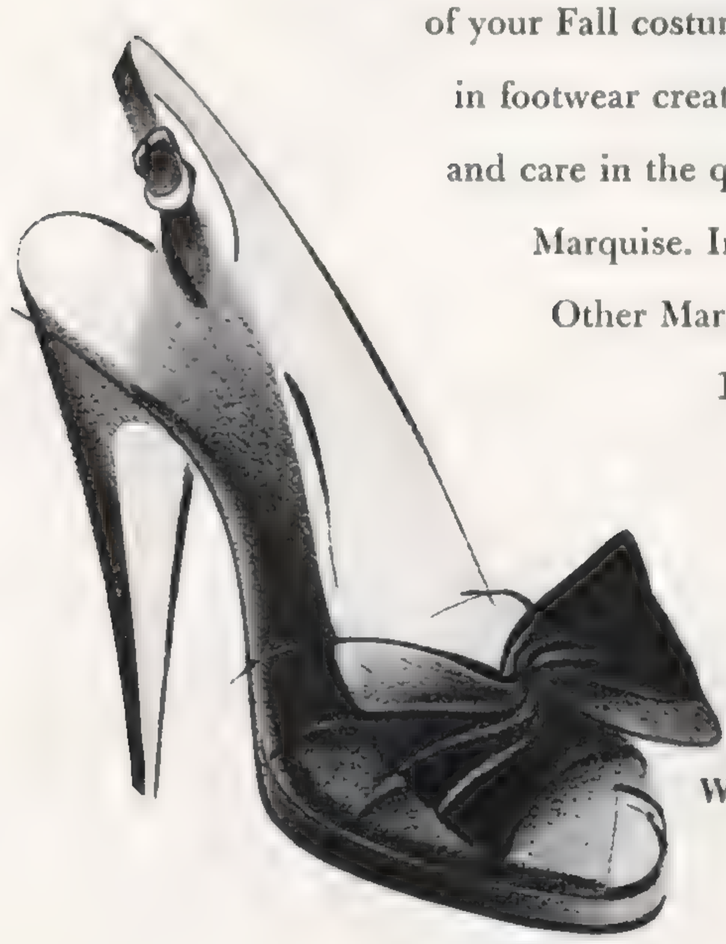
woolens
SLOAT pleats a skirt in smooth,
solid worsted—pockets a skirt in rich, tweedy worsted . . . in miron worsted.
100% virgin wool. miron mills, inc., 51 madison ave., n.y.

DRAPED SUEDE... Suede wrapped in gentle folds about your feet, gracing them with a slim, dainty look. Suede in quarter inch platform styles that echo the soft smart lines of your Fall costumes. A new fashion in footwear created with custom precision and care in the quality manner of Marquise. In black only, **12.95.** Other Marquise Originals, **10.95** to **16.95.**



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on the town
or
on the campus . . .

for a sophisticated
city air,
or to render casual
for country wear.

you'll be wearing
fur-LINER
by
Duchess Royal

Beautiful woolens, (100%)
ZIP-IN-LINED with cozy,
flattering furs,
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your busy life demands.
Sizes 10 to 18.

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Worsted Plaid Skirt to match: $13.00

Black and white diagonal tweed,
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or 100% Wool Skirt: $13.00

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Tweed Skirt to match: $11.00

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Peggy Thayer picks Varel charcoal-stick wool for a sleek button-fronter . . . pockets more of same with postman pouches, tops it with black worsted. Gray and black stripes spiked with turquoise, toast or gold 29.95

Jamison

Saks Fifth Avenue New York Chicago Beverly Hills Detroit

Designer Sportswear

the Winged Profile

Surprising, exciting . . . the slim silhouette that suddenly *grows wings*. Winged hats, jutting pockets, floating panels. And now the winged profile in shoes . . . Walk-Over's side-swept, wing-strap Camille. Black suede and other feature fall colors. Open and closed toes. Half-hite or high heels, $14.95 (Higher West). Walk-Over prices from $12.95. Geo. E. Keith Company, Brockton 63, Mass.

Walk-Over

Sacony

A

B

your ready-set-grow wardrobe for only 46.80

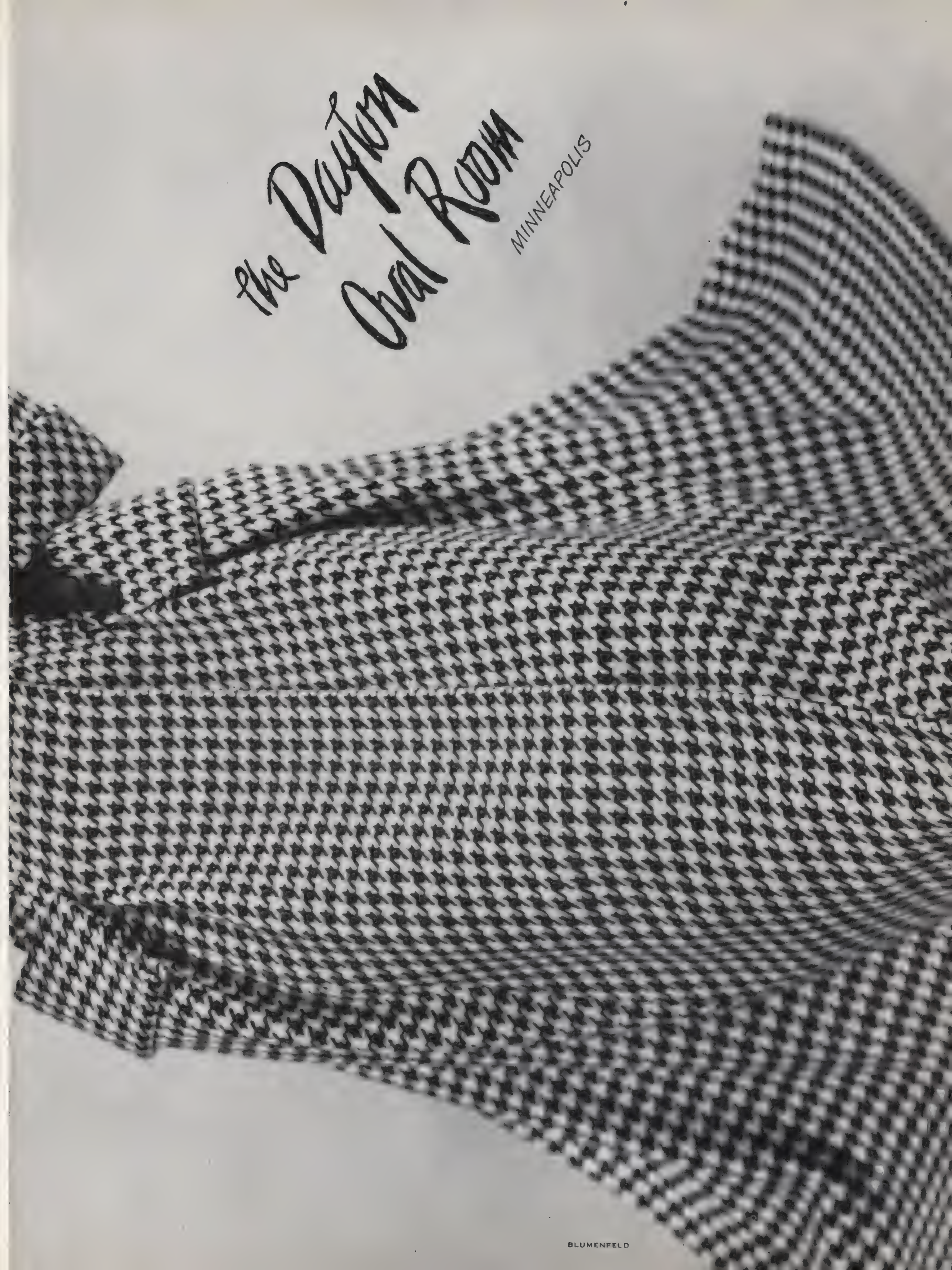
A *change-off washable shirt in related solids 7.95*
B *stop-short jacket in pure wool flannel 14.95*
C *stripe-bright shirt in washable blend 10.95*
D *all wool flannel skirt with back zipper 12.95*
It all adds up to a full-time campus wardrobe with no end of bright fashion possibilities. And it doesn't take an economics major to see that each of these smoothly tailored switchables is "a wonderful buy".

C

Watch your newspaper for local store announcements. Send for FREE lavishly illustrated "Folio of Fall Fashions 1949" to Sacony, Dept. F-4, College Point, N.Y.

D

Philip Mangone


The Dayton Oval Room
MINNEAPOLIS
BLUMENFELD

Too many women take their bras for granted...
Too many women
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face value instead of at "fit" value. That's
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they live in. But Bali knows your contour
can have no identical twin...
makes the bowknot bra for 128 figure types to pass the
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Always buy it in the fitting room!
Bali Brassiere Co., New York 1, N.Y.
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The coat that meets every situation, every season! Wearable, wonderful . . . with a touch of drama, the waist-to-shoulder sleeves, the outsized pockets. Lined with Skinner rayon satin. Sizes 10 to 18. Including ½ yard of your coat fabric for matching hat, about $98.00.
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Authentic Clan Tartan by James Ives & Co., Ltd., England.
Sole representative in the United States:
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Strutwear... For the girl with a flair

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EXCLUSIVE — *the preferred dull look in nylons — featured only by Reverse Knits*

EXCLUSIVE — *Natural Curve Heel for finer fit. Will not creep or twist. Reverse Knit Proportioned* **NYLON HOSIERY**

Write for name of your nearest dealer: — STRUTWEAR, INC., DEPT. V-2, MINNEAPOLIS 4, MINN. • GOWNS • SLIPS • PANTIES • PAJAMAS • BED JACKETS • HOSIERY

Write for Free "Life-Color" Fashion Booklet, to Dept. V-1

FREE—lovely pin. We call him "Barky"... we're sure you'll love him. Send 25c to cover cost of postage and handling.

Nothing quite like a Lassie Maid coat! A wondrous coat, 100% virgin wool, that wraps you warmly on a Winter's day . . . a coat that takes to tabs at throat and pockets. Saddle stitched collar, cuffs and pockets, self sash, inverted back pleat. In camel color only. Sizes 8 to 18. Style #2928. $19.95. At better stores.

For name of store in your city, write: Barkin, Levin & Co., Inc., 512 Seventh Avenue, New York 18, N. Y.

These beautiful coats are tailored in England with loving care and craftsmanship: made from gay Scotch tweeds and superb English fabrics, they are distinguished by their style, faultless cut and fine stitching. For treble warmth, they are lined with Tropal, as is used for Royal Air Force flying suits.

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MARIAN STEPHENSON

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For names of retailers in other cities write us directly.

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Evening Star! *An elegant gown for after-six occasions, fashioned of luxurious Merrimack Velveteen in sapphire blue, with silver spray of hand embroidery. Designed by Oleg Cassini expressly for the Merrimack Fall Fashion Show. Merrimack Manufacturing Co., Inc., 1450 Broadway, New York. Mills at Lowell, Mass.*

Merrimack

Twill-Back
VELVETEEN

Chee Armstrong makes a match with Avondale

Companion Colors

Because Avondale fabrics are dyed-in-the-yarn, leading designers bring you the exact same colors in solid shades and stripes.

Winning combination on or off the campus — Chee Armstrong's pert young teammates of Avondale cotton chambrays in Companion Colors. Here are softly striped shoulders in contrast with a new flyaway collar and pockets . . . a tea-cozy skirt of matching cotton, belted in leather, warm and wonderful for college week ends! They'll stand semesters of wear, together or separately, because Avondale chambrays are Sanforized★. In stay-fast colors, autumn green or mauve. Sizes 10-16. At Saks Fifth Avenue, and Halle Bros., Cleveland . . . blouse, $7.95; skirt, $10.95.

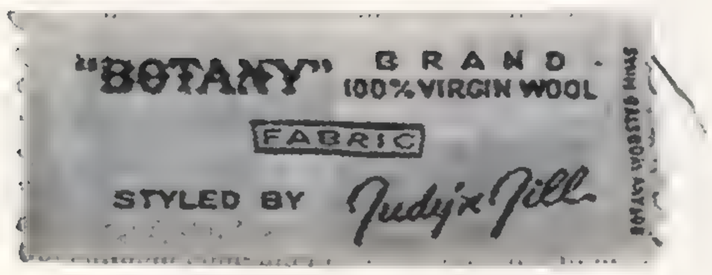
AVONDALE

dyed-in-the-yarn fabrics . . . the stay-fast colors are woven-in

58 Worth Street, New York 13

★ Residual shrinkage less than 1%

Make an Entrance



in a *Judy 'n Jill*

SOCIAL SECURITY... *Left:* Botany flannel dress with leather buttons accenting the shoulders and hip pockets. Camel hair, Napoleon green, Capucine red 7-15 **29.95**
Right: Botany semi-broadcloth twill coat-dress. Flared back with deep inverted pleat. Red, blue, grey 7-15 **35.00**

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Young New Yorker Shop
New York Westchester
Manhasset Millburn

WOODWARD & LOTHROP
Washington, D. C.

LINDNER-DAVIS
Cleveland, Ohio

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Portland, Oregon

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ADELAAR *makes The Blouse . . . a soft, shirty design surrounded by tucks and buttoned high. Washable rayon tissue faille in white, beige, grey, champagne gold, pine green, satan red. Sizes 32 to 38. About $9.95*. For store nearest you, write Adelaar, 525 Seventh Ave., N.Y.C.*

Adelaar

Lord & Taylor, New York; Hudson's, Detroit; Marshall Field, Chicago; Neiman Marcus, Dallas; Roos Bros., Calif.

*SLIGHTLY HIGHER IN THE WEST

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is a label which identifies exceptionally fine fashions expertly chosen from leading manufacturers' collections by one of America's foremost fashion organizations. Only merchandise found fashion-worthy... of excellent quality and superlative value ...may bear the Alice Carol label.
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The Wallace Company, Poughkeepsie, N. Y.
The Wallace Company, Schenectady, N. Y.
Wiley D. G. Co., Hutchinson, Kans.
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The incomparable all-season COAT, with "quick-change" zip lining of 100% camel's hair. Dramatic shoulder detail ... yoke panel back ... flattering collar. Wear it belted or swinging casually free. Of American sheen gabardine in Green, Grey, Wine, Black, Brown. Sizes 8 to 18. About $60.00.
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KAY SAKS

DESIGNED BY Yablokoff

In the true San Francisco tradition, new Fall Cable Car Colors in lush Botany gabardine. 10 to 18. About $90

KAY SAKS OF CALIFORNIA • 35 DORMAN AVENUE • SAN FRANCISCO 24 • CALIFORNIA

IN CANADA: STERLING CLOAK COMPANY, LTD.; WINNIPEG, MANITOBA

CONMAR zippers

CONMAR ZIPPERS, NEWARK, N. J.

DESIGNED BY
Yablokoff

Hidden detail of perfection in this distinguished Fall creation is the Conmar skirt zipper

THE ACTION OF THE CONMAR ZIPPER IS SMOOTH AND QUICK. IT SIMPLY ZIPS LIKE MAGIC

CONMAR ZIPPERS FOR HOME SEWING—AT NOTIONS COUNTERS

hats by bernice charles

Youthful styling . exquisite tailoring . by *Isman*. Perfectly suited for the HALF SIZE Miss or Mrs.

Dressy suit in 100% virgin wool sheen gabardine. Double collar with tri-point effect. Cross tab pockets. Straight skirt with comfortable fulness. All shades. Sizes: 12½-22½.

Exclusive shadow plaid design in finest quality men's wear worsted. Cut-out arrowheads on collar. Attractive buttoned tabs over deep pockets. Slimming straight skirt. Grey or brown. Sizes: 12½-22½.

The label to look for in **HALF SIZE** Coats and Suits—

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205 West 39th Street, New York 18, N. Y.

DELMAN

shoe creator for America's fashionable women

invites you to the

WORLD PREMIERE

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Delmanettes

shoes as young, smart and exciting as YOU

priced from $12.95

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starting **AUGUST 26th**

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Birmingham . . Loveman Joseph & Loeb
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CALIFORNIA
Beverly Hills . Delman Shoe Salon
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Mandel's of California
N. Hollywood . . . Johnston's Shoe Store
Pasadena . . . The Broadway Pasadena
F. C. Nash & Company
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San Francisco . . . Ransohoff's, Inc
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COLORADO
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Grand Junction . . . Pantuso's
Greeley . . . Caldwell's

CONNECTICUT
Bridgeport . . . Schiess Shoe Shop
Greenwich . . . Franklin Simon & Co.
Hartford . . . Sage-Allen & Co
New Haven . . . Gerald Roberts

FLORIDA
Miami Beach . . . Delman Shoe Salon
Orlando . . . Louis'
Palm Beach . . . Delman Shoe Salon
Pensacola . . . Cindy's Shoe Salon
Tallahassee . . Miller's Bootery

GEORGIA
Atlanta . . Thompson, Boland & Lee Inc
Augusta . . Lively & Brinson
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ILLINOIS
Chicago . . . Martha Weathered, Inc
Waukegan . . . Cohn's Shoes, Inc

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Evansville . . . Baynham Shoe Co.
Fort Wayne . M & N Shoe Co
Gary . . M. & B. Boot Shop
Indiana Harbor . . . The Mademoiselle Shop
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IOWA
Cedar Rapids . . Higbee's
Davenport . Petersen, Harned & Von Maur

KANSAS
Concordia . . . Caldwell's
Wichita . . . Town & Country Shoe Salon

KENTUCKY
Lexington . . . Baynham Shoe Co.
Louisville . . Baynham's, Inc
Paducah . . . Baynham's

LOUISIANA
Monroe . The Palace
New Orleans . . . Kreeger's
Shreveport . . . Palais Royal

MARYLAND
Baltimore . . . Hutzler Bros.

MASSACHUSETTS
Boston . . . Jordan Marsh Co
Kay's Newport
Brockton . . The Bootery
Fall River . . . Cherry & Webb
Lawrence . . Cherry & Webb
Lowell . . Cherry & Webb
New Bedford . . Cherry & Co

MICHIGAN
Detroit . . . The Rollins Co
Flint . . La Ross Shoes
Grand Rapids . . Paul Steketee & Sons
Hamtramck . . Shapiro Bros

MINNESOTA
Minneapolis . . . The Dayton Co

MISSISSIPPI
Jackson . . Princess Slipper Shop
Natchez . . . Maurice's
Tupelo . . . R. W Reed Co.

MISSOURI
Columbia . . . Novus Shop
Kansas City . . . Harzfeld's
St. Joseph . . . Einbender's
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MONTANA
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North Platte . . . Caldwell's

NEW JERSEY
Atlantic City . . . M E Blatt Co.
East Orange . . . Franklin Simon & Co.
Harrison Bros
Jersey City . . . Parisian Bootery
West New York . . DuBarry Shoes

NEW MEXICO
Clayton . . Herzstein's
Hobbs . Pauline's Style Shop

NEW YORK
Brooklyn . . . Bob's
Buffalo . . . J N Adam Co
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Garden City . Franklin Simon & Co
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New Rochelle . Palace Shoe Shop
Rochester . . Sibley, Lindsay & Curr Co.

NORTH CAROLINA
Asheville . . . Winner's
Charlotte . Montaldo's
Greensboro . Montaldo's
Raleigh . . . Adler's Slipper Shop
Salisbury . . Casper's Shoe Store
Wilmington . . Cinderella Bootery
Winston-Salem . . Montaldo's

OHIO
Alliance . . . Crawford's
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Cincinnati . . . Jenny, Inc
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Lawton . . Dutcher's Shoes
Oklahoma City . . John A. Brown Co.
Tulsa . . Brown Dunkin Co.

OREGON
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Klamath Falls . . La Pointe's
Portland . Chas. F Berg Inc
Salem . Miller's Department Store

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Butler . . Goodman Bootery
Erie . . . The Halle Bros Co
Harrisburg . . . Mary Sachs, Inc
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New Kensington . . . Dunn's Shoes
Scranton . . Paramount Shoe Store
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RHODE ISLAND
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El Paso . Given Bros. Shoe Co
Fort Worth . . . The Fair
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Lubbock . . . Cobbs Department Store
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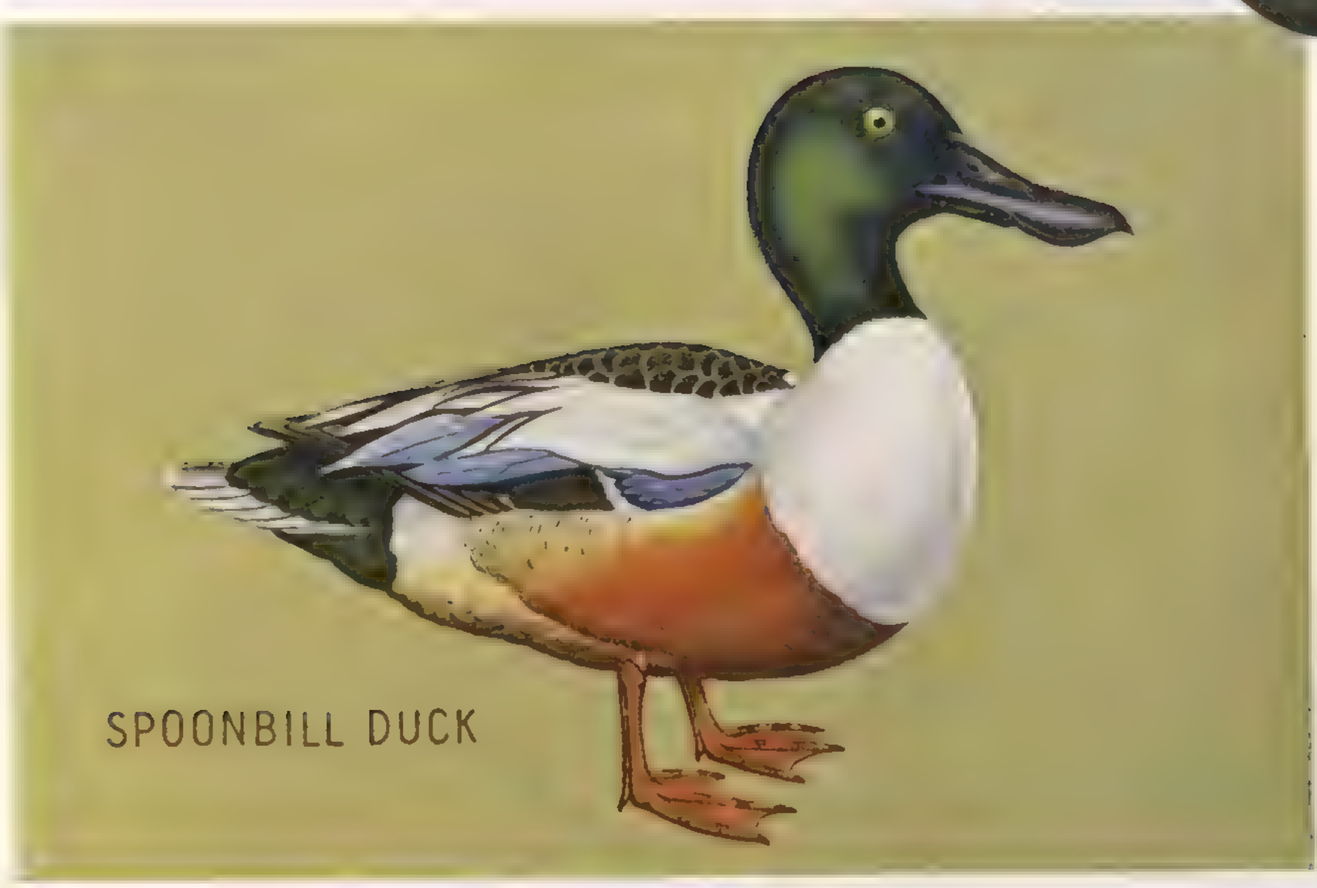
DELMANETTES . . . Lucas at 21st St., St. Louis 3, Mo.

Notched revers on a curving collar . . . abbreviated length . . . a bit of belt in back . . . a new, exciting silhouette . . . new cuff interest! The perfect coat in the one and only Laskin Mouton . . . now more luminous, lighter in weight, lovelier than ever! At leading stores everywhere.

J. LASKIN & SONS CORP. • 130 WEST 30th STREET, NEW YORK 1, N.Y. • FACTORIES: MILWAUKEE, WISCONSIN



spoonbills—inspired by the rounding bill of the Spoonbill duck . . . with shaped toe, smoothly curved to foot. For first fall roamings, in plumage colors of sueded ruffglove leather. Top to bottom: Spoonbill Tie, Spoonbill Sandal, Spoonbill Step-in, $8.95. Capacious Spoonbill Bag in two sizes, $9.95 and $10.95, plus tax. As shown in colors tanned just for Joyce—Ruddy Tan, Moss Green, Teal Blue, Dove Grey—also Black. (No mail orders, please. Write, we'll tell you where.)

Three of many Joyces, but all Joyces say

joyce

PASADENA • CALIFORNIA

Around the world or around the clock, Paseo Wool Casuals are divinely functional and fashion-right! Exclusive looming creates a wonderfully nubby texture and a heavenly softness. Resilient 100% virgin wool snubs wrinkles, flips off creases, never wilts, needs pressing rarely.

Won't sag, won't droop! Hang them on a hanger, roll them up in luggage . . . wear them non-stop. Paseo Casuals pre-shrinking process holds each lovely line forever. Sizes 10 to 20, 9 to 17, and half-sizes 14½ to 24½ about $35., 7 to 14 about $17., 2 to 6 about $15.

different

...exclusive

...wonderful!

MARSHALL FIELD & CO., *Chicago;* YOUNKERS, *Des Moines;*
L. S. AYRES & CO., *Indianapolis;* CITY OF PARIS, *San Francisco;*
B. ALTMAN, *New York;* JORDAN MARSH, *Boston; and fine stores everywhere.*

HOLLYWOOD KNITS, 1044 South Hope Street, Los Angeles 15.

Smart Crossings for Fall

Timely new arrivals to accompany your fall costumes... the season's new Red (Gold) Cross Shoes. Their slim, crisscross straps travel 'round and 'round... in the lightest, airiest, most pleasing manner possible. And their fit, of course, is very, very special. Schedule a trip to your Red (Gold) Cross retailer's now. Illustrated: The Fantasy $10.95.

GOLD RED CROSS SHOES

America's unchallenged shoe value

$8.95 to $10.95

Slightly higher in Canada

The United States Shoe Corporation, Cincinnati 7, Ohio. Gold Cross Shoes are manufactured and distributed in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.), Pty. Ltd., in South Africa by Eddels (S. A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd. Gold Cross Shoes are featured in Canada by leading retailers.

You Look SMARTER—you're healthier, when weather is rough, in these beauties from the 1949 collection of Fashions Over-the-Shoe. **A.** Ocelot velour on FROST GUARD. Slide fastened. Green, brown, black. **B.** Botany Flannel CONTINENTAL. Blue, green, grey, brown, black. **C.** Velveteen SPAT. Burgundy, blue, grey, brown, black. **D.** Dan River's La Belle Plaid CHARMER. Brown, red, green, black.

U.S. Gaytees®
Fashion Over-the-Shoe

UNITED STATES RUBBER COMPANY • *Serving Through Science*
ROCKEFELLER CENTER, NEW YORK

Caltex loves Campus Girls!

loves their tall, slim, fresh loveliness and the way they look in Caltex's back-to-school fashions

shirt about $10.95
full skirt about $8.50

weskit and skirt about $22

These Surrey fabrics were especially woven for Caltex by Cohama; they may not be available in your city until September 1st.

weskit and skirt about $20

We've honored and obeyed the wishes of campus girls with our Campus Plaids 'N Plains — sparked the styles they wanted most with the features they vote most likely to succeed... fullness in the skirts, generous hems and shoulder pads with gripper fasteners for easy removal and replacement. We've priced these splendid wool blends to ease the strain on a campus girl's budget. Campus girls who love Caltex fashions can get them at selected stores; or write us, we'll tell you where.

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SPORTSWEAR, INC.
2126 Beverly Boulevard
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Marquise suit of Worumbo flannel.
At De Pinna, Neiman-Marcus,
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Audience appeal unlimited
. . . sandal and sling pump
with Autumn's airy look for
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Write us and we'll tell you where. ***CARLISLE SHOE CO.,*** *Empire State Bldg., New York 1, N. Y.*

BEST & CO.
Fifth Ave., New York 22, N. Y.

The dreamy grace of lace . . . its fragile loveliness lends rare beauty to the mood, the moment

in a delightful DU BARRY gown . . . set off by a scalloped bertha collar and one beautiful blossom. In Sand, Beige, Periwinkle Blue, Aqua, Melody Rose, Gray, Royal, Peacock, Fuchsia . . . also Black or White. Sizes 10 to 20. $45

Laces by Ametex*

A Du Barry REG. TRADE MARK NEW YORK FASHION

*Reg. U. S. Pat. Off.

Made by Straus, Royer and Strass, Inc., Baltimore, Maryland

Sheerer . . . duller . . . softer . . . and so much longer wearing!

Available, in eight high fashion fall colors, at:

THE ADDIS CO., SYRACUSE
L. BAMBERGER'S & CO., NEWARK
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KORRICK'S, INC., PHOENIX
F. & R. LAZARUS & CO., COLUMBUS
MABLEY & CAREW CO., CINCINNATI
EDWARD MALLEY CO., NEW HAVEN
THE MAY COMPANY, LOS ANGELES
NIEMAN-MARCUS CO., DALLAS
MILLER & RHOADS, INC., RICHMOND
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WALTHAM

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perfect companions...

Hill and Dale shoes

and tweeds

The trim silhouettes . . . the beautiful
gleaming leathers . . . the fine craftsmanship . . .
the quality fit of HILL AND DALE SHOES,
teamed with the new tweeds, tell a woman
she is chic . . . she is admired
. . . and she is a perfect companion!

At better stores . . . write us, we'll tell you where.

From $14.95

DIXON-BARTLETT COMPANY, *Baltimore 24, Maryland*

"BOTANY" BRAND FABRICS

1889-1949 • 60 YEARS OF BOTANY SERVICE

GILBERT ORIGINALS add

motion and excitement to the Fall coat silhouette. Following Paris' lead, the skirt is paneled, the pocket flaps have a fly-away look, your waist is tiny.

In "Botany" Brand's marvelous broadcloth. Junior sizes 7 to 15, misses' sizes 10 to 18.

About $90.00. Look for the "Botany" Brand checkerboard label in fine fashions in fine stores throughout the country.

For store nearest you, write Dept. F-96A, P. O. Box #538, Botany Mills, Inc., Passaic, N. J.

• the fabric comes first •

"BOTANY" BRAND FABRIC ORIGINAL BY Gilbert

Look for the "Botany" Brand Label on Products for Men, Women and Children

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Photographed in the Botany Building, New York. Hat by John Frederics.

Gilbert DESIGNED IT!

joselli
suits you divinely!
TOWN TOPIC—smart talking point
for the Joselli way with a suit!
Curved with shapely simplicity,
then slimmed down to a slender skirt,
its classic lines take a day in town
or an evening at the theatre
with the same easy elegance.
Worsted sheen gabardine in sizes 10 to 18
About $45 at John Wanamaker, Philadelphia
and other leading stores.
joselli, the master craftsman suits you divinely
512 Seventh Avenue • New York City
Hat by John Frederics

TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY • MISSOURI

designed by Natalie Renke

Kane Weill

original

The arrow narrow profile... cuffed to a curve at the hip. Pin-checked in CEREY 100% pure wool. Green-black, royal-black and toast-black. Sizes 10 to 18. About $40. At finest stores: for name of nearest, write KANE-WEILL, 498 Seventh Ave., N. Y. 18.

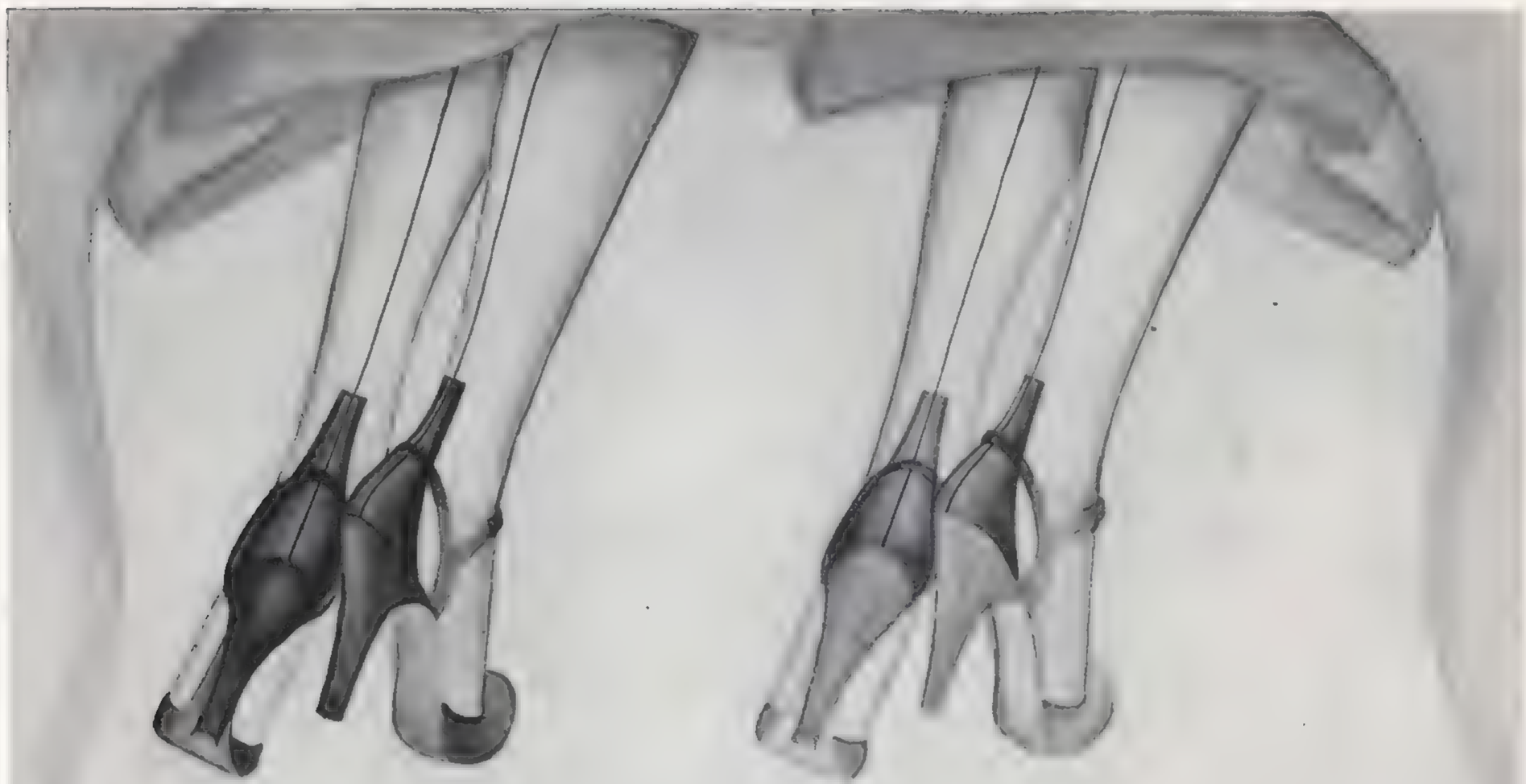
Glad Grip

. . . by Jana. A new and strikingly beautiful handbag . . . crafted in a masterful fashion. Your choice of the fine sporty calf, or the luscious soft suede.

Inside, they're all LEATHER-LINED!

Very roomy, too. Sizes are $15 and $25 . . . in all the new colors!

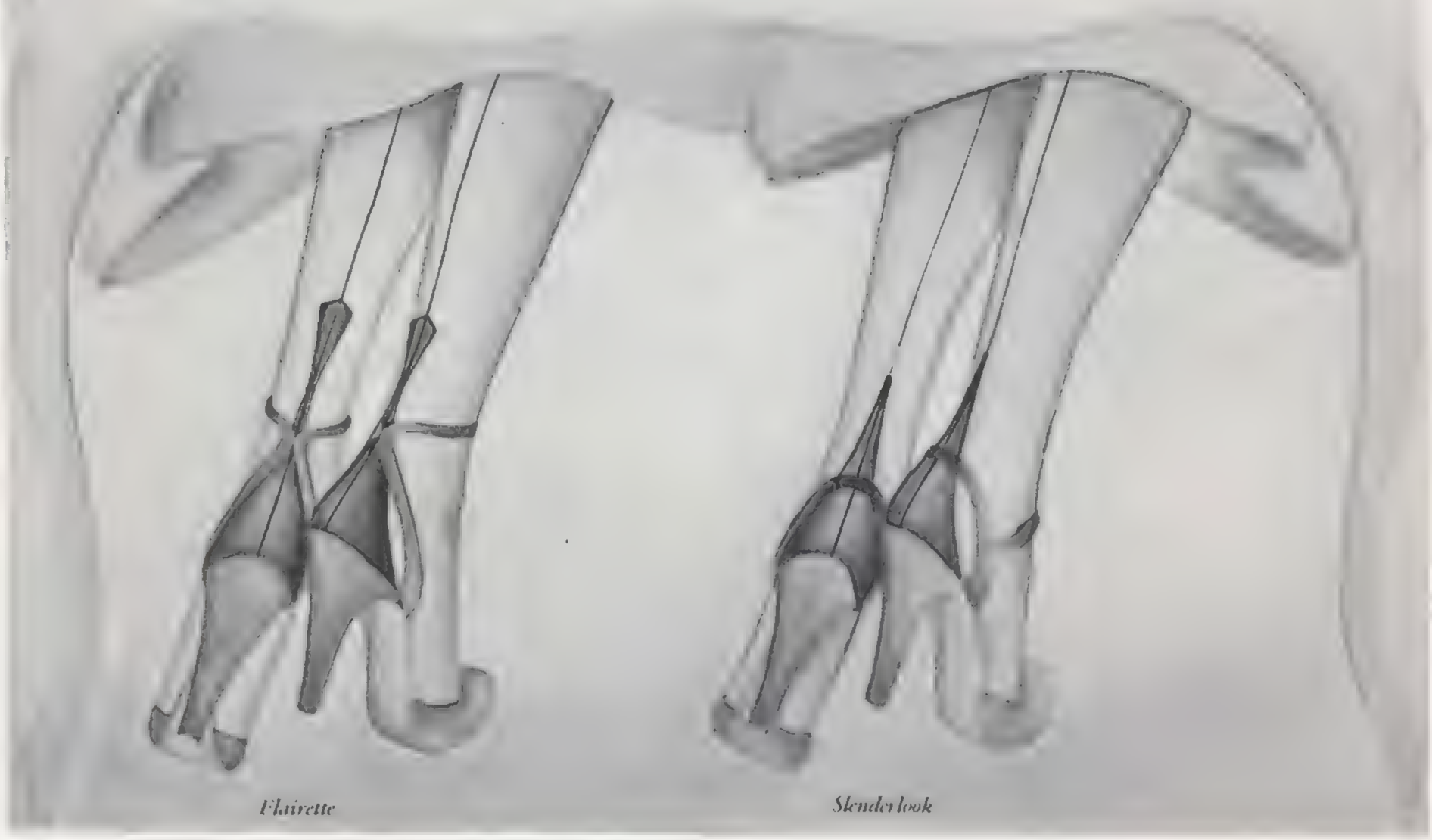
PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI • JANA HANDBAGS INC., 232 MADISON AVENUE, NEW YORK 16, N. Y.



Colorheele *Casuelle*

Tap your Heels

TO THE TUNE OF A
NEBEL
HOSIERY WARDROBE



Flairette *Slenderlook*

Heels HIGH and graceful
for slenderizing
ankle magic

Four exclusive styles
for an exciting
change of tempo

Tantalizing Travel Tones
to tint the paths
you travel

COLORHEELE, siren black and bewitching brown heels . . . boldly silhouetted against sheerest nylon. CASUELLE, captures the illusion of slenderness in the high, graceful line of its French heel.

FLAIRETTE, accented with tiny midriff, by far the most fascinating heel for ankle straps. SLENDERLOOK, tall, delicately tapering heel vanishes mysteriously into the seam, leaving a new unbroken line of loveliness.

NEBEL Nylons

NEBEL KNITTING COMPANY
Charlotte, N. C. Empire State Building, New York City

Take one . . . take two . . .
add another . . . MULTIPLY your
back-to-college wardrobe with

CAREER CORDUROY PAIR-OFFS!

Because these bright corduroy
separates have simple lines . . .
new details . . . they take you
smoothly from week-in to weekend.
They're your kind of easy-going
Pair-Off Classics.

Watch for them at Fashion Stores
in College Career Colors: green,
mocha, wine red, blue, grey.
Sizes 10 to 18.

Young Prices: Joseph's Vest 8.00; Slax 9.00; Slim Skirt 9.00; Jacket 13.00; Beanie 3.00; Coat 20.00. Not Shown: Pedal Pushers 8.00; Flared Skirt 9.00; Jumper 15.00. All Prices are Approximate.

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Smart New

Matrix Shoes

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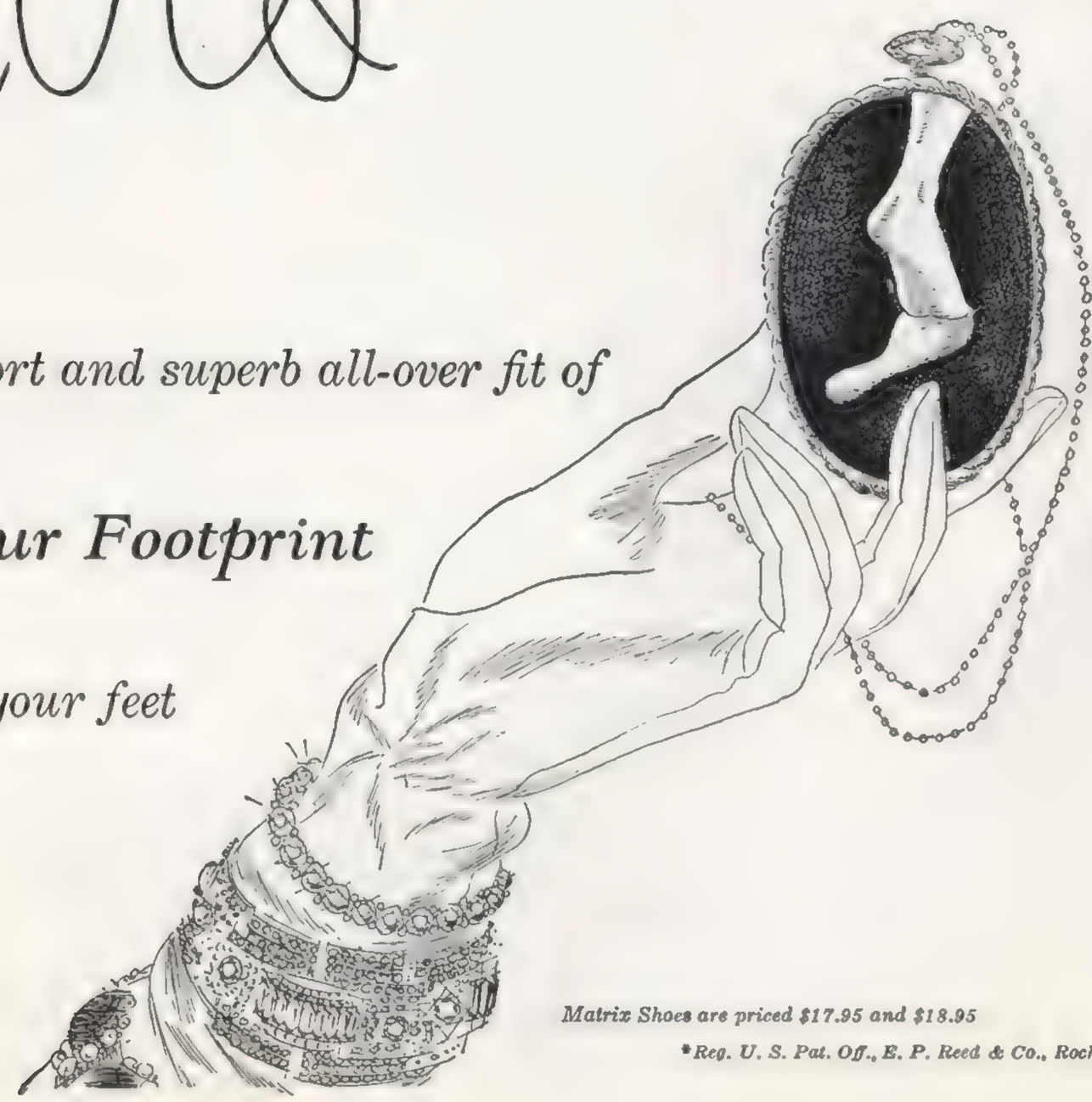
with the wonderful comfort and superb all-over fit of

• *"Your Footprint in Leather"**

... A treasure at your feet



Matrix Shoes are priced $17.95 and $18.95

**Reg. U. S. Pat. Off., E. P. Reed & Co., Rochester 3, N. Y.*

Cosmopolitan charm in a suit of subtle grace with that typical Brevity trim tailored elegance. Forstmann's fabulous Master Milateen. Riva Teal Blue, Mestre Taupe, Murano Brown, Black, Campo Green, Mascarade Wine, Florin Grey, Venezia Beige. Sizes 10 to 20. About $79. At better stores everywhere.

Brevity • 214 West 39th Street • New York 18

Don't make a mistake
. . . and wait too long to try lovely,
lasting Hudson Nylons. They're super for
campus queens who go for the eye-appeal
of trim, slim, well-groomed legs.
In dream colors . . . priced to fit the slenderest budget
. . . these Sheer Witchery nylons
will be your boon companions for
all college activities.

Hudson Nylons ® Sheer Witchery

At one good store
in most cities . . . or drop us a card—
we'll tell you where.
Hudson Hosiery Co.—Empire State Bldg., New York, N. Y.

Separates by Cabana

"now I can dress
as young as I feel..!"
PEG Palmer
Youthful
Mid-Sizes
Peg
Palmer, the completely
new fashion idea for you who are too
young, too fashion-minded to put up with the older
half-size look. This jacketed dress is mid-size magic in the
very height of fashion, with a fabric story so
newsworthy . . . the rich texture of rayon
ribbon plisse' and tissue faille. In
taupe, black or brown.
Mid-14 to mid-20.
Under $18
Guaranteed by
Good Housekeeping
for your retailer's name, write
Peg Palmer, 1110 Washington Ave., St. Louis 1, Mo.

Heavenly FOR FALL . . . (LEFT) "THE ANGEL SUIT" IN SCOTTISH TWEED WOVEN EXCLUSIVELY FOR MISS CRICKETEER . . . (RIGHT) MISS CRICKETEER "STARDUST" IN LUXURIOUS PURE WORSTED SHARKSKIN. BOTH SUITS SIZES 10 TO 18. ALSO IN THE NEW FIRE-GLO CLOTH. $35 TO $50. DESIGNED AND MADE BY SAMUEL SPITZ & SONS, 320 SOUTH FRANKLIN STREET, CHICAGO . . . 15 WEST 28TH STREET, NEW YORK.

$35 TO $50

attraction in action

VANETTE'S active touch is the attractive touch, in a swirl of vivacious Fall colors. Proportioned hosiery for perfect fit . . . for freedom in action . . . for attraction at all times! The VANTONE finish makes VANETTE'S wear and wear.

THE TRI-COLOR STRIPE IDENTIFIES VANETTE

Vanette®

FOR BEAUTY. .FOR WEAR

Dallas

Wear-Right
Gloves
created by the outstanding
French Glove Creator
Roger Faré

Style #301, with grey Persian, about **$115**

Wear it both ways — with or without belt!

Character that can't be copied....

Style #351, lynx- or- platina-dyed white fox, about **$115**

Inimitable . . . the caressing fit, the tailoring, the exclusive Shagmoor woolens . . . warm, weightless as down and iron-willed at shedding wrinkles, dust and dew.

Write for fashion booklet V-8 and name of nearest dealer. **LINDER BROS.,** *Inc., The House of Shagmoor, 512 Seventh Avenue, New York 18*

VOGUE'S COLLEGE FASHIONS: IN THESE SHOPS

For your convenience, we have listed below the names of shops across the country which will have many of Vogue's College Fashions, or fashions that are based upon the same idea.

ARIZONA
Phoenix . . . . . Korricks

ARKANSAS
Fort Smith . Boston Store Dry Goods Co.
Little Rock . . The M. M. Cohn Company

CALIFORNIA
Los Angeles . . . J. W. Robinson Co.
Sacramento . . . . . Bon Marché
San Francisco . . . . The White House
Stockton . . . Katten & Marengo, Inc.

COLORADO
Colorado Springs . . . Gidding's, Inc.
Denver . The Daniels & Fisher Stores Co.

CONNECTICUT
Bridgeport . . . . The D. M. Read Co.
Hartford . . . . . G. Fox & Co., Inc.
New Haven . . . . . Hamilton & Co.
Waterbury . . . . . Forester, Inc.

DELAWARE
Wilmington . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . Julius Garfinckel & Co.

FLORIDA
Jacksonville . . . . . Furchgott's

GEORGIA
Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.
Columbus . . . . . Davison-Paxon Co.
Macon . . . . . Davison-Paxon Co.
Rome . . . . . Miller Bros. Co.

IDAHO
Boise . . . . . The Mode, Ltd.

ILLINOIS
Chicago . . . Carson Pirie Scott & Co.
Waukegan . . . . . Hein's

INDIANA
Evansville . . . . . DeJong's, Inc.
Indianapolis . . L. S. Ayres & Co., Inc.
South Bend . . . . . Frances Shop

IOWA
Cedar Rapids . . . . . Martin's
Davenport . . . . . M. L. Parker Co.
Des Moines . . . . Younker's of Iowa

KANSAS
Independence . . . . . Montaldo's

KENTUCKY
Lexington . . . . . Loom and Needle
Louisville . . . . . H. P. Selman & Co.

LOUISIANA
Baton Rouge . . . . . The Dalton Co.
Shreveport . . . . . Goldring's

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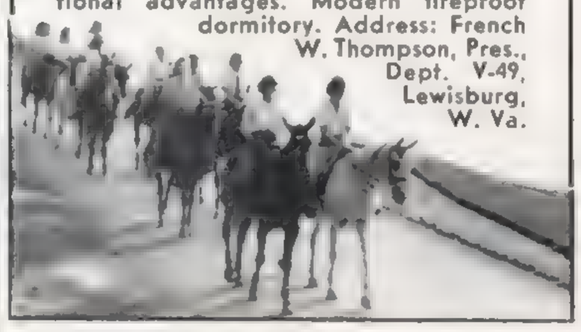

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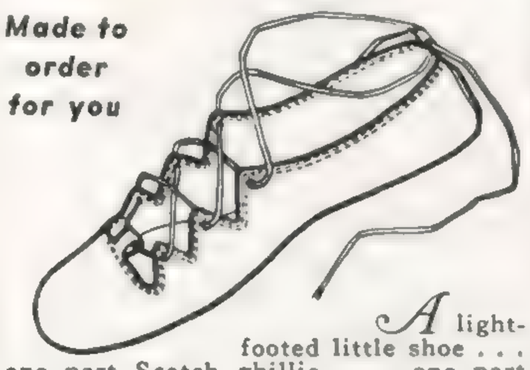

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VOGUE

INCORPORATING VANITY FAIR

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Left to right: Sizes 3 to 6x 12.95, 7 to 12 14.95 . . . 3 to 6x 12.95, 7 to 12 14.95 . . . Toddlers 1 to 3 9.95, 3 to 6x 10.95.

VOGUE'S EYE VIEW OF A SURE FASHION

The shadow of a man is across every page of every Vogue. But there is a special point to his leaning over your shoulder right here. For this issue is about sure fashion, and no sure fashion ever took place without his approval. He? Who? A guy: ours, yours, theirs. The man every woman we know dresses for. Take you, the girl in college: fact has it that 90% of all college women are at co-educational schools, meeting his appraising eye every day. Take the reason the remaining 10% don't eat an extra College Devil, do finish their work during the week, do have a fabulously red coat for the Army-Navy game—that's him again. This issue is for all 100% of you, and since college fashions aren't hung in an ivory tower, 100% means also the girl being met at the elevators at 5:30; and the girl going to have her new silver marked. It is planned to be sure of its fashions, your needs, but what we want this issue to be surest of is that we can foresee you the way he wants to see you, this man you have known, know, are bound to meet.

SURE FASHIONS YOUNG PRICES

FOR THE SMART GIRL IN AND OUT OF COLLEGE

What makes a sure fashion? An eye on the future, roots in the past. The sure fashion is new enough to be excitement; is sure to be becoming; is not to be confused with the merely safe (which often turns out to be merely dull); is neat enough, cut enough, to wear without working at it. Its shape is likely to be a new variation of a shape the Smart Girl already loves. And at a price lower than you'd think.

This year, the Smart Girl knows the sure fashion of CAMEL'S HAIR. Camel's hair the cloth, and camel's hair the colour. She's among the first to meet camel's hair in a dress, a skirt, a suit; among the wise who respect and keep it classic in a country coat. She moves on from camel's-hair colour to accumulate GOLDS, BROWNS, RUSSETS, BEIGES, and makes them the heart of her colour plans. She sees the over-all, beginning-all-over-again NARROW SILHOUETTE looking leaner and cleaner than ever with a narrow FINGERTIP-LENGTH COAT. She staffs her life with a super-race of SWEATERS. She's apt to wear one to tea, with a taffeta skirt, velvet hat, fur muff, grey doeskin gloves; show up anywhere, any day, in a jersey sweater, jersey skirt.

She says apropos dresses, that when JERSEY is good, there is nothing surer, and she finds it good, at as little as $15.95. (Nothing, she says, packs and hangs and blends like jersey, or seems to take dyes more seriously.) She sees MORE JERSEY apropos gloves and helmets.

She's the one who, year after year, puts her all under a RED COAT . . . her all being, alternately, a tea-green tweed suit, a camel's-hair skirt and sweater, a black velvet afternoon *(Continued on following page)*

Opposite: Sure fashion, very. The news, narrowness, and what it brings. The fingertip-length coat hung close to the body, front, back, side. The narrow skirt cut, as proportion would demand, a little shorter. And the shoulders, the Smart Girl's—natural, small. The coat (or jacket, or both) of red and black plaid worsted with velvety collar; $50. Black Shetland wool skirt, $18. Both, by Mary Stevens; helmet by Suzy U.S.A., $7.50; all, Saks Fifth. Coat and skirt also at Garfinckel's; Neiman-Marcus. *Shops in other cities, page 78.*

FRANCES MCLAUGHLIN

SURE FASHION: THE RED COAT COULD BE: A ONE-AND-ONLY COAT

Opposite: The young made it what it is today. The Red Coat as an institution, a personality, a best friend, not just something to wear. This year's version (Vogue shows one in every college issue) of the coat in the colour that goes with anything else, is of Worumbo wool. The shape, more adaptability, an easy triangle. Lo Balbo coat, about $95; gloves by Superb, $5; Glentex tie. All at Bergdorf Goodman. Richelieu earrings, at Saks Fifth. Coat also at The Blum Store; Himelhoch's. Angel Face make-up by Ponds; the clear, light tone, "Ivory."

For shops in other cities, see page 78.

(continued) suit, a pink taffeta evening dress. She knows that for getting around, red is as good as black; that RED IN ANYTHING is confirmed as news by what's going on at the top of fashion.

She's practically the co-author of the new hit, THE BROOKS BROTHERS SHIRT in her own size, taken directly from the shirt of the same name. She buys it in that Brooks-Brothers-shirt-PINK, plans to wear it unbuttoned at the throat, and maybe lower, with its tails tucked into a STRINGBEAN SKIRT, its waist waisted with a TRENCH COAT BELT.

She puts her heart into one raving beauty of a BALL DRESS, knowing that when she does need a ball dress, the most beautiful one she can find is what she needs. But for most evenings out, she banks on a DAY-LENGTH DRESS of dark taffeta with curvy neckline; or a DAY-LENGTH RED JERSEY dress with an evening-low neckline, under a little jacket. She looks for VELVET AND VELVETEEN from one o'clock on, because, she says, it is frankly expensive looking, with a way of making everything around it look more so. There's a velvet hat that she claims is her beauty secret; a velveteen suit no week end is without. She makes her feet her fortune in a dark little pair of SILK DANCING SHOES with pointy toes and delicate straps. She gets the message of the new skirt proportions: SOMEWHAT SHORTER, SOMETIMES NARROWER SKIRTS are back; she rejoices that they've brought with them the choice of wearing LOW-HEELED SHOES shaped toward a new, thin-shelled beauty.

She has enough assurance to be stimulated by fashions that are not everybody's dish, so she leaves room in her budget for a few personalities. She takes a flier in a BLACK LEATHER COUNTRY JACKET copied from a man's ski jacket. With a credit line for the skiers at St. Moritz, she slicks a knitted HELMET down over her hair. She moves from the slopes another ski idea, wears her pink Brooks Brothers shirt over a grey TURTLE-NECK SWEATER with sleeves rolled up. She fastens a dark strip of velvet with two fur rings, at the throat of a men's-wear suit; has a little grey goatskin muff made from the lapels of a coat that has seen its day. . . .

She has learned that sure fashions need cost no more than haphazard clothes. This issue goes on to prove it. And if she turns to page 78, any Smart Girl will find a shop near her where she'll find these fashions.

RAWLINGS

SURE FASHION FOR EVENING:

Opposite: Red jersey, day length. A dress that can't miss. The dress that goes on to dinner and past. Wyner worsted with a low neckline, a cardigan that could change all *that.* By Connie Adams, $40; Coro jewellery; all Bonwit Teller. Dress also, Frost Bros.; Stix, Baer & Fuller. Max Factor Hollywood "Pink Secret" lipstick. *Below:* Red, all the way. Rayon taffeta to the floor, a scooped neckline, bare arms—then a Merrimack velveteen cardigan to give it the run of dinner-theatre evenings, too. $40. From Best's; Harzfeld's; L. S. Ayres.

RED, ONE WAY OR ANOTHER

For shops in other cities, see page 78.

PHOTOGRAPHED AT THE PLAZA HOTEL BY NORMAN PARKINSON

RAWLINGS

FRANCES MCLAUGHLIN

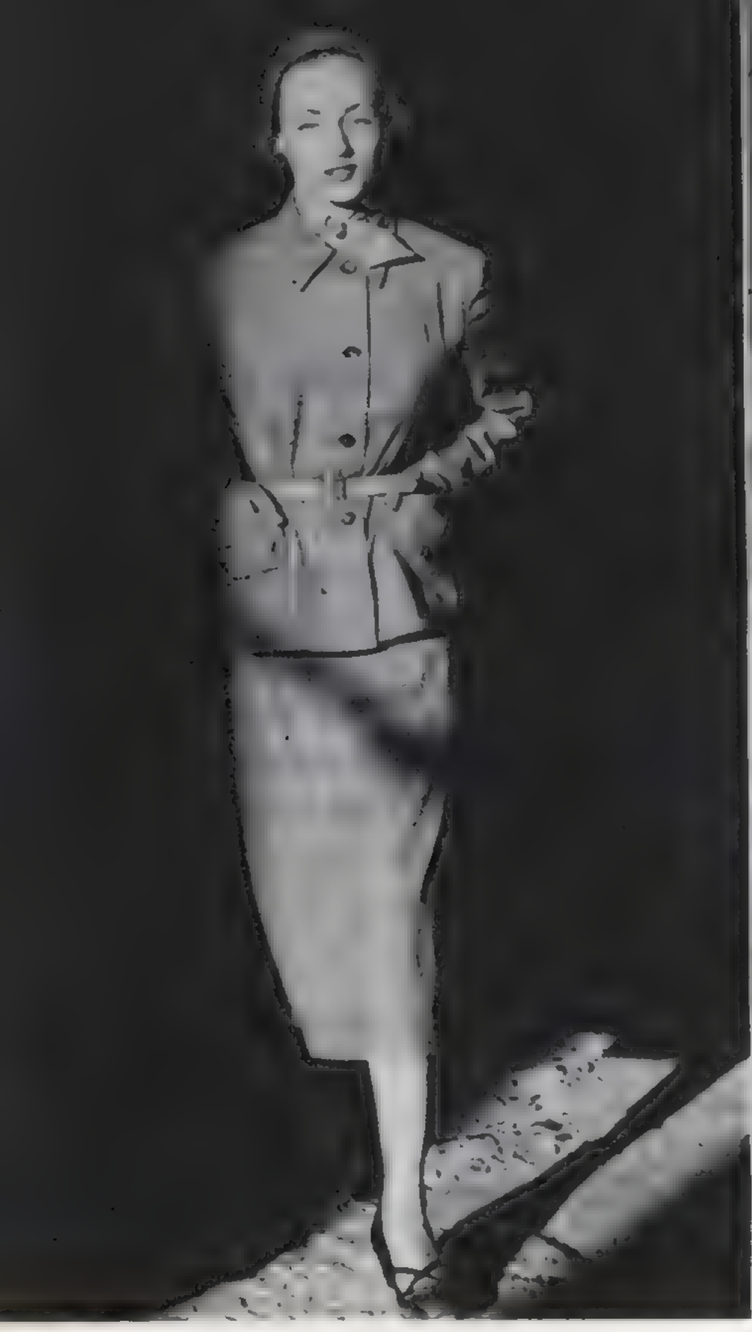
This year the sweater, its traditional self, yes. This year, as well, the whole effortless air of a sweater—cardigan line, gentle fit, knitted reminders of ribbing, wool jersey—is fashion so sure that it influences tweed, flannel, corduroy. *Above left:* Cardigan of grey worsted jersey, finished off sweater-wise in ribbing, $11; grey blade-pleated worsted jersey skirt, $15; by Haymaker. Henri Bendel. *Above centre:* Sweater shape, olive-green cardigan of Crompton corduroy, $13; Sweater cloth, green worsted jersey shirt, $8; skirt, $11; Bonwit Teller. *Above right:* Tuck-in cardigan, brown worsted tweed with blue velveteen, $15; skirt, $17; Henri Bendel. Betmar hat, $8; Bendel's Young-Timers. *Below:* Sweaters twice: black wool jersey cardigan, $18; sleeveless wool jersey pullover, $12; camel-colour wool skirt, $25. All by Mary Stevens. Saks Fifth.

SURE FASHION: SWEATER LIFE

Opposite page: Sweater-suit, the wrists and shoulders shaped out of ribbed knitting; from then on, grey wool flannel. Waist-length jacket as neatly, pliantly shaped as a sweater; the skirt, a faintly hip-emphasized narrow line, $40. Checked wool cloche by Madcaps, $6; camel-colour calf satchel by Ronay, $10.50 plus tax; leather and gold-plated curving pin by Bergère, $2 plus tax. All at Bonwit Teller. The sweater-suit also at J. W. Robinson.

5 WAYS TO GO ABOUT IT

For shops in other cities, see page 78.



FRANCES MCLAUGHLIN

Above, left: The suit that always has a following (city, country, in-between): men's-wear worsted in a blue-grey glen plaid, veering away from the classic, via the pockets' slant, the collar's cleaving. By Donnybrook, $50. Arnold Constable. Knit helmet, $6. Saks Fifth. Arnold Authentics shoe, $17. Wanamaker's, Phila. *Above, centre:* The city-suit in Miron blue-and-black checked worsted. The jacket, longer, oval. The skirt, narrower, turned in in a pleat at the front. The pockets, the suit's special flair. By Etta Gaynes, $60. Altman. There, the velvet hat. *Above, right:* The suit that becomes a suit by the process of accumulation, leads half a dozen lives, all of them useful. Navy-blue Juilliard corduroy—the colour, the cloth, both blooming. Jacket, in shorthand, $10. Skirt, $8. Russet waistcoat, $5. Clever cotton shirt, $6. All by Majestic, at Henri Bendel.

SURE FASHION: SUIT LIFE

Its shape? A variation of one you've known and loved. (That's a part of what makes it *sure.*) *Left:* The go-between suit for city and country, wonderfully well-thought-out, in brown glen plaid worsted with shawl collar, straight, slit skirt. By Joselli, $40. From Mary Lewis. *Opposite:* The box-jacket suit—its lean line sure to become one of the year's great figures. In rust and brown Shamokin wool; by Judy 'n Jill, $50; the cap, a Dior copy by Suzy U.S.A., $10; Lesco bag, $15 plus tax. All, Lord & Taylor. Suit also, The Blum Store; Frost Bros.

5 WAYS TO LEAD IT

For shops in other cities, see page 78.

PHILIP VAN RENSSELAER

FREDERICK BRADLEE

WE LIKE THE WAY THEY LOOK

Here: Four outfits that are the basis of any young man's wardrobe, a small wardrobe in themselves. *Above, left:* Well cut for black-tie evenings. Black unfinished worsted suit, rayon grosgrain lapels, $60. The black patent leather shoes, by Heywood, $18; pleated shirt, pointed tie. All, Rogers Peet. *Above, right:* Tweed suit (jacket pairs with slacks, too). This, by Freeman of Philadelphia in grey-and-brown Stroock soft wool, $65; blue shirt; striped tie; calf shoes; all, Altman. Suit, Jordan Marsh, too.

WILLIAM OTT

THOMAS LUFKIN

JOFFÉ

IN AND OUT OF COLLEGE

Above, left: The flannel suit, first need for every day, with good cutting becomes much more than just casual; given careful consideration of shirt, tie, shoes, it can be worn for anything short of a dinner-jacket evening. Suit by Raewin in middle-grey wool; about $55. Shoes by Matrix, $18, both Lord & Taylor. *Above, right:* Tweed jacket, flannel slacks: most versatile casual tradition. This jacket, brown wool with an orange thread, $55. Grey wool slacks, $20. Cordovan leather shoes, $18.50. All, Saks Fifth Ave.

ONE LITTLE EVENING DRESS

Here we have the right dress for most evenings out, a beauty ready for dinner, theatre, music, talk; all but a ball. Black rayon taffeta worked into something special through velvet stripings, a curvy neckline, some sleeve, much skirt. By Ted Shore, $45. Jay Thorpe; Seidenbach's; Halle Bros.

For shops in other cities, see page 78

NORMAN PARKINSON

ONE REAL EVENING DRESS

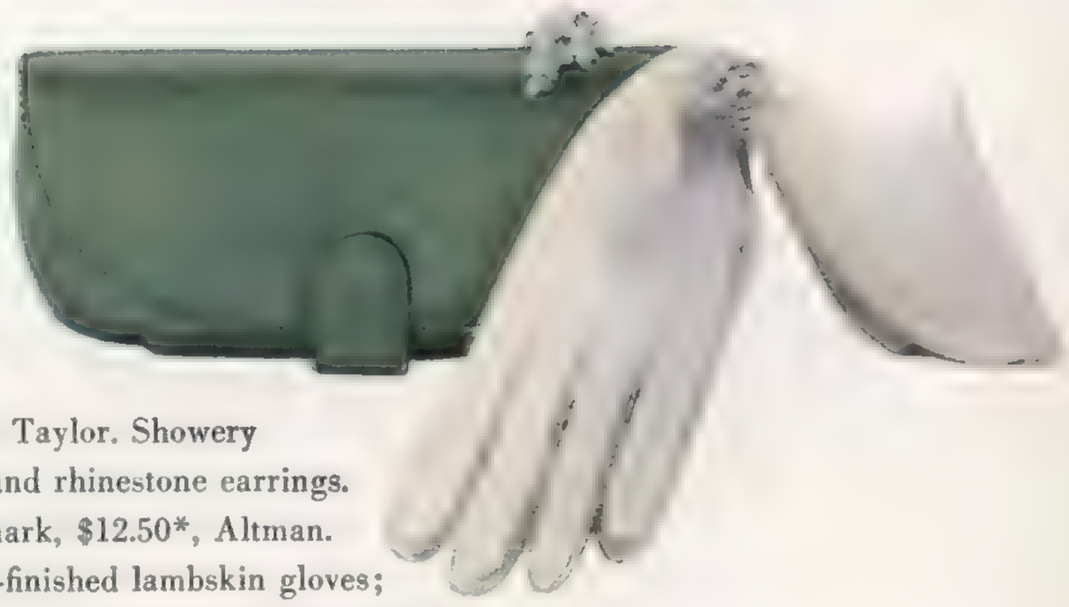
Irreplaceable when you *do* need it,
a great-skirted, raving beauty of a ball dress.
Such a one this,
sculpted in pale blue and white;
bareness the prettier for a little sleeve.
By Ceil Chapman
in Hafner rayon satin, rayon net; about $90.
Bendel's Young-Timers; Neiman-Marcus;
The Dayton Company.

RAWLINGS

RAWLINGS

SWEATER LOOK: LATE-DAY

Above: Curved to a late-day low at the back, worsted jersey dress; top, $10; skirt, $15. Velveteen Betmar hat, $6. Pins, $1* each. Shalimar gloves, about $3. All, Lord & Taylor. Kid muff; Wanamaker's. Dress also at Garfinckel's; Harzfeld's. Dermetics "Little Bo Pink" lipstick.



Right: The *exact* evening bag, rayon satin; by Josef, $10.50*, Lord & Taylor. Showery pseudo-pearl and rhinestone earrings. By Castlemark, $12.50*, Altman. Doeskin-finished lambskin gloves; by Superb, $5, Bloomingdale's.

Left: Sandals textured in silk rep; by Mademoiselle, $15, Lord & Taylor. Two mink tie-rings holding a satin tie; $3.50, Jay Thorpe. Held-in-brief gloves; by Bacmo in doeskin-finished lambskin, $5, McCreery's.

For shops in other cities, see page 78.

SWEATER LOOK: DAY

Above: In camel-colour's hey-day: checked wool cardigan, $20; wool jersey shirt, $11, slim wool skirt, $20; by Carolyn Schnurer. Gold-plated bracelet, $3*; leather leash bracelet, $2*, by Bergère. All, Lord & Taylor. Cardigan, shirt, and skirt also at Himelhoch's; Jordan Marsh.

Left: Waist-shaped calf belt, $8; Lord & Taylor. Worsted jersey glove, by Kay Fuchs, $4.50; Saks Fifth. Calf bag by Lujean, $12.75*; Bonwit Teller. Silk square by Ben Goodman, $2; Stern's.
Right: Calf and kid shoe, by Joyce, $10. Altman.
Accessocraft pins, $1* each; Lord & Taylor.
Suède belt by Criterion, $8; Henri Bendel. Hansen nylon-knit gloves, $2.50; Stern's.

*Plus tax

Left: Little boot to cover shoes, of red-lined Botany wool, by U. S. Rubber, $7; Bloomingdale's. Dickens-size wool muffler by Custom Scarfs. $5; Saks Fifth. Mitten-knit wool gloves, $2; Altman.

Above: Small luggage-like leather bag, $15*; Mark Cross. Knit wool gloves by Warren Knit, $2; Best's. Coro's gold-plated bracelet, $7.50*; Bergdorf Goodman. Square-yd. of silk scarf, by Novelty Veiling, $2. Arnold Constable.

Right: Plump alpaca pouch, by Lujean; $11*. Best's. Millerkin calf shoe, $15; I. Miller, N. Y. Coro's gold-plated links, $2*; Saks 34th. Silk yard by Ben Goodman, $2; Stern's.

Below: Pared-down moccasins by Sandler, $9; Saks Fifth; Harzfeld's. 20″ cotton square by Burmel, 75c; Franklin Simon; capeskin strop-sash by Schaffer, $10; Lord & Taylor. Bergère leash bracelet, $2*. Peck & Peck.

Above: Calf satchel by Coronet, $11*; McCreery's. Print silk striplet scarf by Glentex, $1; Best's. Gold-plated earrings like B.C. coins, by Coro, $1*; Altman. Calf shoes: Randoms by Stetson, $16.50. Lord & Taylor.

**Plus tax*

IN THE GOLDEN RANGE

A fashion world in themselves, these beige-to-burnt-umber tones. Mix them within their golden ring (read below); OR—look above. *Left:* Certain pleasure: the well-cut trench coat; its news, golden corduroy. By Sherbrooke, of Norane-processed Crompton corduroy, $36, Peck & Peck. The jersey helmet, by Suzy U.S.A., $6, Altman. *Opposite:* Tweeds, newest worn two at a time; brown, newest as dark golden. Coin-brown jacket, $25; bark-brown skirt, about $15. Deep brown worsted jersey gloves, by Kay Fuchs, $6; cordovan-brown calfskin belt, $8; all at Lord & Taylor. Pale brown felt cloche, by Knox, $9. Suit, also J. W. Robinson; L. S. Ayres.

For shops in other cities, see page 78.

RAWLINGS

RAWLINGS

THE PINK COTTON SHIRT

Wear a cotton shirt, any colour as long as it's pink. This one begins a new tradition: the Brooks Brothers *shirt* for women. $8. Wear it this year (tucked in) with your grey flannel (or camel's hair, or men's-wear) skirt and polished leather shoes. Be as fussy as your brother about its laundering. If you have red hair, have several. It's good. Proof above. Gold-plated metal bracelets, by Bergère; the trench-coat belt of capeskin, by Criterion; these at Bonwit Teller. The lipstick, "Robin Hood Red" by Lucien Lelong.

AND 5 MORE PAGES OF TOPS

For shops in other cities, see page 78.

THE BLACK-BOUND BLAZER

—demi-fitted, detailed as by a man's tailor; non-slouchy, as in a city suit.

Dark blue wool blazer, $30. Dark plaid, slightly pleated, Cerey wool skirt, $23. Both by Sloat. Bonwit Teller; Meier & Frank; The Blum Store.

MARTIN MUNKACSI

POLISHED LEATHER PARKA

Return of shined leather for the most elegant coldbreak in a blue moon; translated in tar-black capeskin from a man's ski jacket, holding fast to its just-past-waist length, bloused back-line. By Leathermodes, with a Talon fastener. About $30. Rosette Pennington; Younkers; The White House. Wear it with tweed, additions of white. String gloves by Warren Knit, $2. Best's.

For shops in other cities, see page 78.

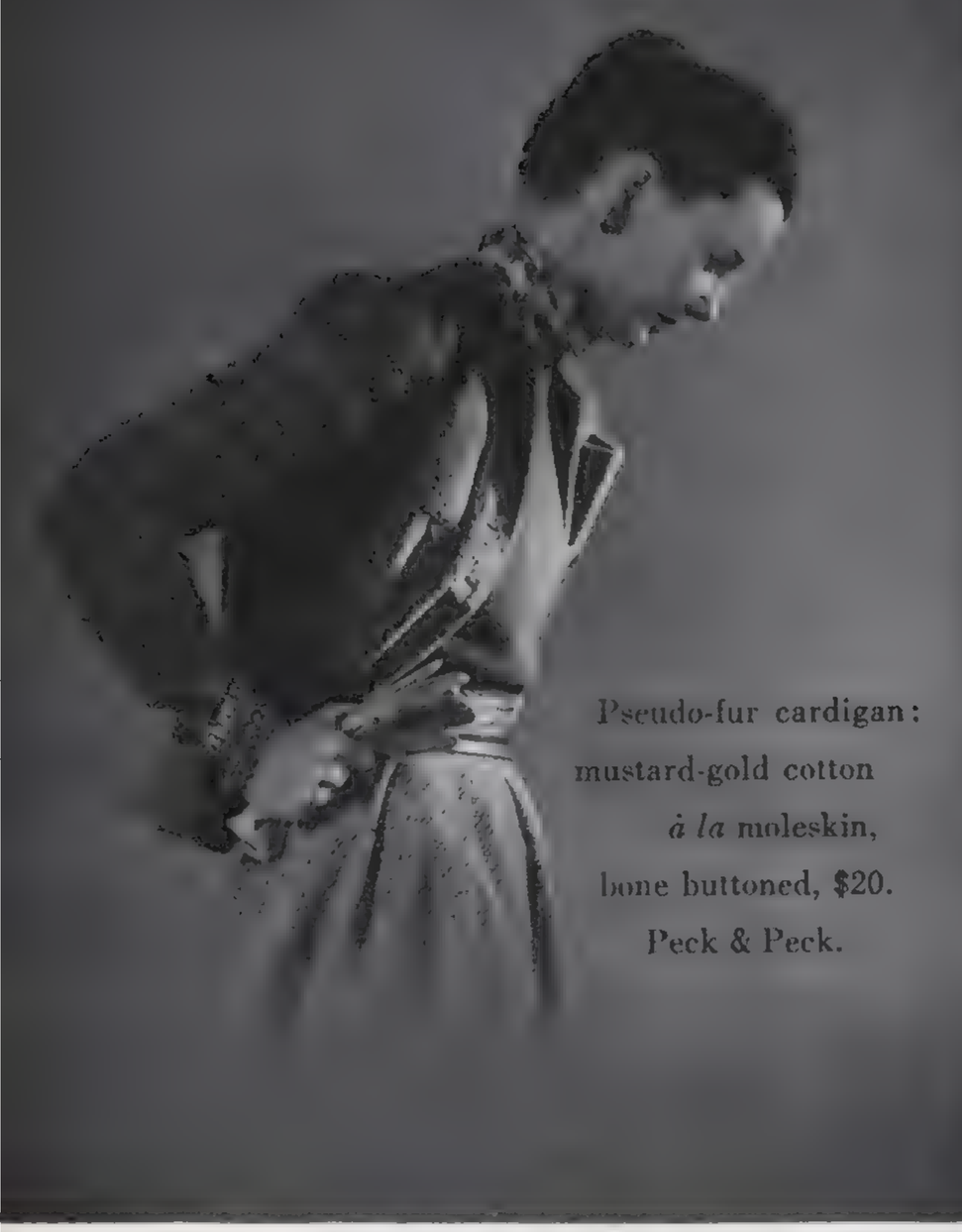
Below: Bottle-shape jacket, coat cloth.
pointed out for its red wool chinchilla,
sloped shoulders, laid-on pockets,
limited fullness, close collar: $25.

Above: Jersey shirt, jacket shape, pointed out for its suit-tailoring,
slope-shouldered line, costume-ability. Green-gold Wyner worsted jersey. $10.
Grey worsted flannel skirt topped with a cummerbund of the shirt's jersey. $13.
All three parts at Saks Fifth; Jordan Marsh; Harzfeld's.

MARTIN MUNKACSI

Raglan shirt, lion-share of a costume; in palest beige worsted jersey. By Adelaar, $7. Lord & Taylor.

Late-day new: velveteen and tweed; sleeveless brown-gold Merrimack velveteen jerkin, $13, wool tweed skirt, $18. Saks Fifth.



Pseudo-fur cardigan: mustard-gold cotton *à la* moleskin, bone buttoned, $20. Peck & Peck.

The "great white classic" shirt, the variable neckline. By Heller in rayon crêpe, $8. Bendel's Young-Timers.

For shops in other cities, see page 78.

Left: Wrap-around jersey, buttoned in back; ribbed cummerbund high. In grey worsted jersey, $8. Saks Fifth.

MARTIN MUNKACSI

Middy-length polo shirt by Sacony in yellow washable wool jersey,
to pull long, belt tightly. $8. Bloomingdale's; Carson Pirie Scott.
With a yellower silk striplet tie, by Glentex, $1;
Coro gold-plated knots of earrings, $2 plus tax; both at Bloomingdale's.

SURE FASHION, LATE-DAY:

Opposite: Velveteen dress, its deep black a cosmetic, its buttons smoky mother-of-pearl. To wear with a black calot, white gloves, to teas, little dinners, big holiday luncheons. Dress, $35; cotton gloves by Merry Hull for Shalimar, $3.50; all, Altman. Betmar calot, $8; Bonwit Teller. Dress also at Garfinckel's; Stix, Baer & Fuller. *Below, left:* Taffeta, "and Company" to velveteen, here in black, in rayon, in a covered-up dress to wear, perhaps, with sparkles of jewellery, a velvet cap, velvet slippers, a velvet bag in hand. $25; Jay Thorpe; Frost Bros. *Below, right:* Black velveteen, this time a suit, braid-rimmed, the jacket and skirt able to live double lives as separates. Suit of Juilliard velveteen, $55; rhinestone earrings, by Kramer, $12, plus tax; all, Bergdorf Goodman. Black faille bag with gold-plated handle, by Ingber, $8, plus tax; Altman. Suit also at Garfinckel's.

VELVETEEN AND COMPANY

For shops in other cities, see page 78.

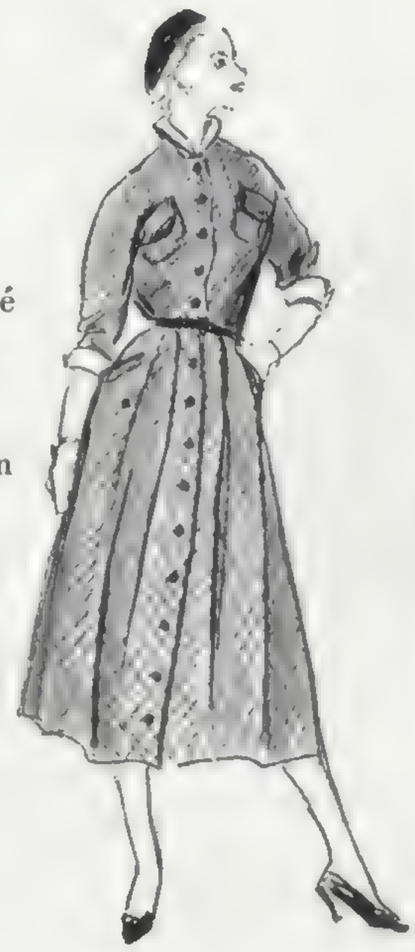
NORMAN PARKINSON

Left: Red dress, cardigan dress, worsted jersey dress; a fashion trilogy in itself; a Nantucket Natural. $30; Altman.

Right: Worsted tweed and linen; smock-free (until belted) at the back, fitted in front; by Judy 'n Jill. $35; Lord & Taylor.

Left: Black worsted jersey, slim and urban as a walking-stick. $25; Lord & Taylor.

Right: Tweed and piqué coat-dress, cut on sloping raglan lines; by Lynbrook in Milliken wool-and-rayon, $15; Saks 34th.



Left: Collar rolled to a low point on a dark, green-shaded, plaid worsted dress; by Judy 'n Jill. $35; Lord & Taylor.

Left: A narrow beam of golden corduroy; by David Crystal in Juilliard cotton-and-rayon, $30; Peck & Peck.

Right: Tweed with velvet: brown Milliken wool-and-rayon tweed; collar, cuffs, turned in brown velvet; by Kane-Weill, $25; Saks Fifth.

EIGHT DRESSES FOR DAYS

Opposite page: A coat of a dress, tailored to the nines, a luncheon-and-later event. The time set by the cloth, black faille with a little velveteen. By Sheila Lynn in Verney rayon faille, $35; hat by Madcaps, $6; both, Saks Fifth. Gloves by Superb, $5; Bloomingdale's. Suède bag by Jana, $15 plus tax; Bonwit Teller. Dress also at L. S. Ayres; The White House.

Left: Worsted jersey shirtwaist dress, quietly grey, thoroughly simple; by Henry Rosenfeld, $23; Peck & Peck.

COAT-DRESS P.M. NEWS

For shops in other cities, see page 78.

NORMAN PARKINSON

WHEAT-GOLD FUR SHORTCOAT

Reach-length pale muskrat in cahoots with
every day-length dress in the issue
Its price a pleasure, $275 plus tax. Seen at its newest with
camel-hair colour; stark-red; tweeds in more golden tones.
Bendel's Young-Timers; Neiman-Marcus; The Dayton Co.

For shops in other cities, see page 78.

NORMAN PARKINSON

CAMEL-COLOUR FLANNEL

Flannel, respected friend, all
news in the season's First Colour.
H. & D. leather-buttoned dress
in Botany wool, $35; Rosette Pennington;
Frederick & Nelson; Montaldo's.
Checked canvas Amelia Earhart Luggage; Altman.
Little squirrel gorget, $30 plus tax.
Rosette Pennington.

FRANCES MCLAUGHLIN

SURE FASHION: STRAIGHTER COAT

Opposite: News, the city-country coat cut along straighter lines, still roomy enough to slip easily over a suit. Here, in worsted flannel, Oxford grey, with a red flannel lining, wool, too. By Glenhunt, about $85; the little hat, black beaver felt, by Suzy U.S.A., $11; both, Lord & Taylor. Coat also at Carson Pirie Scott; Hutzler's. *Below:* Five new young hats, all by Betmar, and all (except No. 3, a velveteen) of black rayon velvet. 1. Veiled calot to tie under the chin, to wear with a late-day dress, big ball earrings. $8; Bonwit Teller. 2. Side-dipping cloche for any hour of the day, $7.50; Best's. 3. Slouch hat of rust velveteen, $8; Lord & Taylor. 4. *Left:* Calot with a side-dip, a feather, $7; *right:* a true, plain cloche, $7; both at Saks Fifth Avenue.

VELVET-Y HATS: YOUNG PRICES

For shops in other cities, see page 78.

1

2

3

FRANCES MCLAUGHLIN

4

NORMAN PARKINSON

COAT VARIETIES

For shops in other cities, see page 78.

Above: Fitted town coat for day and late day. In smooth black wool, black velvet as its collar and cuffs. By Lassie Maid. $55; Altman; Jordan Marsh. *Above, right:* Classic polo coat in camel-colour fleece. By Westberry. $65; the cowhide bag, by Lesco, $15, plus tax. Both at Lord & Taylor. *Right:* Fingertip-length coat, black and white wool tweed, with removable lining of Chinese lamb, and Hockanum wool flannel skirt; by Duchess Royal; $90. Ronay satchel bag, $10.50 plus tax. All, Bonwit Teller. Background: The Sherry-Netherland.

Opposite page: The raincoat that can double as a country-city coat, can be worn loose or, as shown, hugged in by a belt you add. In water-repellent worsted, blue and green plaid; lining, red wool jersey. Coat by Junior Deb. $50; Peck & Peck; Seidenbach's; Morgan's of Canada. Wool jersey helmet, by Suzy U.S.A., $6; Altman.

NORMAN PARKINSON

CROZE

NEW AT COLLEGE... THE MODERN ROOM

In college the usual "friar's cell" room must function as living room, bedroom, library, and (inevitably) as a place to have tea. Modern furniture is the newest answer to this old problem. It is also the favourite style of young Americans. Knowing this, when the University of Michigan built a new 520-room dormitory, they asked Knoll Associates to furnish it, as inexpensively as possible, in modern design. The photograph at left shows a section of one of the finished rooms. In it, a bed-without-headboard, to be used as a sofa in the daytime. (In place of a headboard, the finished back of the chest of drawers.) For a night table, the top of the chest of drawers is used, with its drawers facing the closet to form a dressing area. The bookcase and desk, built as a one-corner-unit, leave the centre of the room free for an easy chair or two. For colour and comfort: an armful of pillows to scatter at will; chairs with cotton-webbed seats. On the walls: plasticized Pandanus cloth which washes without streaking.

To add to a room not so completely furnished as this, a student, or anyone planning a one-room arrangement, might use a few of these ideas, might buy some of the pieces on the facing page, might follow some more of Knoll Associates suggestions: In choosing material for a small room, a good idea is to stay away from prints which may look restless and crowded. For the windows, fishnet, perhaps (no need to hem it), hung over one whole wall. Try to get light, easy-to-move furniture with washable slipcovers that can be changed if you change the colour scheme. Choose colours that are, like those in the mushroom print on the opposite page, warm and fresh but not dazzling. Small things should be easy to put away, like the roll-up place mats, the compact tea things. A hanging shelf will take care of them and is an out-of-the-line-of-march place for your *bibelots* or a bunch of flowers. Above all, not too many pieces, and do leave space for the incidentals that give your room its own personality.

KNOLL

MODERN ROOM FOR GROWING

Photographed on the opposite page, and sketched in a room arrangement left, by Knoll Associates:
1. Birch bed, about $40. Bates Fabrics' corduroy cover, 36″ wide, $1.95 a yard; McCutcheon's.
2. Birch chair, Pierre Jeanneret design, $60.
3. Birch wall-cabinet, Pandanus cloth doors, $180.
4. Instead of a picture, mushroom chart, $3.75.
5. Scammell pattern teacup and saucer, $15.25 a dozen; New Design. Webbed-cotton-top birch coffee table, with a pair of plywood trays, $75.
6. Woven straw mat, 12 x 18, $1 each; luncheon plate, Scammell pattern, $15 a dozen; New Design. Sterling silver spoon, International's "1810" pattern, $26.50 a dozen, tax included; Altman.
7. Fishnet, $2.25 a yard. For a screen, perforated Masonite. For the walls, Pandanus cloth. An idea for floor-covering: the amethyst-grey felt.
8. Hardoy white metal chair and slip cover, $36.
All, unless otherwise credited (with the exception of the rug felt), are from Knoll Associates.

HERBERT MATTER

1

2

3

4

5

6

7

8

BARNES FOUNDATION

RENOIR'S *"Bathers"*

IN THE GREAT BARNES COLLECTION: THE CONTEMPORARY PAINTINGS OF ALTRIPP AND THEIR RELATIONSHIP TO RENOIR, CÉZANNE

Alo Altripp is one of the first younger contemporary German painters to be exhibited in America since World War II. His work was brought to this country through the help of American Army officials and of Dr. Albert C. Barnes, whose collection of art at the Barnes Foundation, in Merion, Pennsylvania, is one of the most famous in the world.

The story of Altripp has more significance than merely the story of an anti-Nazi painter. His last exhibition in Germany, held just as Hitler was coming to power, was closed. Despite this fact, he continued to paint throughout the Nazi years. In 1945 when the American Army had been in Wiesbaden for only four weeks, Altripp, who was himself living in Wiesbaden at the time, went to our Military Government to ask whether it might be possible to show his paintings once more. With remembered astonishment he now inquires, "Can you imagine?—the officer to whom I spoke answered simply, 'Why not?' And then to my amazement he left me standing alone in his office. Can you dream what an impression this made upon me? Under the Nazis, no one would have been left standing alone in an Army office like that, *(Continued on page 158)*

BARNES FOUNDATION

ALTRIPP'S *"Plant Form"*

DR. ALBERT C. BARNES WRITES: Altripp's colour is bright, pervasively delicate, pleasing sensuously, and its relationships are subtle. It has a sort of floating, fluid quality. His space is never jumbled, and varies from compact space to distance rendered by subtle colour relations; in these respects, and in the feeling of undulating movement, he is definitely in the Renoir tradition. These facts are demonstrable in a comparative study of Renoir's "Bathers" and Altripp's "Plant Form," herewith reproduced. The all-pervasive rhythmic use of compact planes of variegated colours, in constantly changing directions, size, shape, and tone, which produce thrust-and-counterthrust in receding space, places Altripp's work also in the Cézanne tradition. In the Altripp painting reproduced below, the colour ensemble is composed of a series of horizontal-curvilinear planes, all in different colours which recede from the foreground through the middle ground to a colour-plane suggesting mountains, back of which is another plane of variegated coral-pink that could represent the sky. This bears a close resemblance to the compositional arrangement of receding planes in Cézanne's "Mt. Ste. Victoire."

CÉZANNE'S *"Mt. Ste. Victoire"*

ALTRIPP'S *"Landscape"*

1

2

3

BALKIN

CAPSULE WARDROBE

Vogue Designs for Dressmaking

To make, have made, sure college fashions, in red, navy blue, with a new companion, russet. To combine, interchange. *1. Shortcoat*, straight-cut, separation at the sides, to belt (or not to belt). No. 6847. *2. Overblouse*, with sideways collar and buttons, its own narrow belt. No. 6849. *3. Straight skirt*, to go with the shortcoat; same colour, in a thinner fabric. No. 6577. *4. Two-piece dress*, might lend its high-cut skirt to the blouse, shortcoat above. No. 6848. (Backviews, sizes, page 156.)

4

PRIMER ON VOGUE'S PRIX DE PARIS

MARGARET COLLETTE

The 1st prize winner is a graduate of Smith, where she majored in Art. She will be a junior copywriter in New York, will spend six months in the Paris office.

THE PRIX DE PARIS is a contest, open to seniors in accredited colleges all over the country, with the specific aim of finding future Vogue editors. (About 1,300 are starters in the Prix each year.) It has giant-stepped beyond its original goal and now plays talent scout for all Condé Nast Publications. In addition, the Prix introduces the contestants to hundreds of other companies in the fashion, publishing, advertising, and merchandising world.

The Prix started in 1935, when the Santa Anita Race Track opened and the late King George celebrated his Silver Jubilee. Vogue's Prix de Paris contest originated at an editorial conference which met for the sole purpose of discussing ways to find and make use of the talent about to emerge from American colleges and universities. That important day, a male member of the business staff thought of the title and general plan of the Prix de Paris contest, after hearing of a similar idea used by a large firm to find future junior executives.

The Prix de Paris grew quickly. The latest census shows that 13,626 seniors have entered the contest—from 489 colleges in the 48 states. The reasons for entering have been many. Some knew about the Prix when they were children, waited through school and three years of college to compete. Some learned about it in senior year and thought it would help eliminate covering hot cement in polished opera pumps after graduation. Some entered because they had always been interested in the publishing and fashion world. Some took the quizzes in spite of academic advisers who called the Prix frivolous and recommended an extra hour of Bridal Cookery or Sanskrit instead. Others joined the ranks as Prix contestants because college deans or professors prescribed the discipline. Whatever the reasons were for entering, determination, deans, or *(Continued on page 170)*

MARGARET MACLEAN

The 2nd prize winner is a graduate of Pomona in California, where she majored in Creative Writing. She will be a junior fashion editor in October.

ANNE ELY

The Special 3rd prize winner is a graduate of Vassar where she majored in English, minored in Psychology. She will be a junior copywriter in October.

GEORGE PLATT LYNES

EMERICK BRONSON

BEFORE BAND WAGONS Six widely known in their fields but comparatively unknown to the wide public

JANET COLLINS is the most important new dancer suddenly to explode in the embattled field of modern dance. Her distinguishing mark is the beauty of her coupling formal ballet and modern movement. A woman of style and great wit, she has the power to amuse deeply, the ability to be deeply tender. She was born in New Orleans, studied with Maracci, dances to spirituals, Mozart, Biblical themes. A great artist, she is intent on the spirit rather than the story.

NORMAN McLAREN, the film animator, has invented a way of making movie shorts without camera or sound machines. To do this he draws and paints superb abstract patterns directly on film, the tones being built up by the size and number of the strokes. With his amazing technique you can hear the shapes of things. His four-minute film, *Fiddle-De-Dee*, a gay colour pattern that sounds like barn dance music, has been shown in New York the past few months at the Paris Theatre where it always moves audiences to applause and happy laughter.

COURTESY OF
THE NATIONAL FILM BOARD
OF CANADA

GISÈLE FREUND

HENRI MICHAUX is the author of *A Barbarian in Asia*, a Far Eastern travel journal, swiftly impaling Asiatic customs and civilizations in a series of definitive dart-short perceptions. It begins: "In India there is nothing to see everything to interpret." A fifty-year-old Belgian, Michaux lives in France, where he is among the most important French poets. In *A Barbarian in Asia*, written sixteen years ago but only published here recently, Michaux talks directly to the reader in a casual manner which never hides the dazzle of his style, sometimes has a desperate tone of dark humour.

BISSINGER

MARY HUNTER, one of Broadway's few women directors, arrived, after twenty years, through her honest and shrewd production of Sartre's *The Respectful Prostitute*, for which she found Meg Mundy, turned her into a star. For fourteen years Miss Hunter played a vital part in the radio program, *Easy Aces*, directed hungry theatre groups, in the process discovering Katherine Dunham. She showed her fine talent for fusing drama and dance when she directed *Ballet Ballads* in 1948. She possesses a relaxed, clear comprehension of theatre values, has a sharp feminine practicality in the theatre.

RICHARD LIPPOLD has made his wire constructions into a fresh art form. This thirty-four-year-old artist, who seems half-engineer and half-jeweller, has been strongly influenced by 20th-century landscape, with its radio antennae and its high-tension electric lines. The constructions, of brass, copper, and nickel-silver wires, heat-treated to achieve varied colour and flexibility, sometimes seem like light rays made permanent upon the air. Head of the art department at Trenton Junior College, he has a dancer wife, two towheaded children, and transports his family in a black unpolished hearse.

BISSINGER

GUIDO CANTELLI *(above)*, the twenty-nine-year-old Italian conductor, is unique among the younger conductors and the rival of many older ones. Last summer he staged in Venice the Italian première of Menotti's one-act opera, *The Telephone*. When Arturo Toscanini heard him conduct Milan's La Scala orchestra, he immediately engaged him for a guest appearance with the NBC Symphony Orchestra, discovered him for Americans. (He will conduct four NBC concerts next winter.) Like Toscanini, Cantelli has a precise and explosive musicianship.

HORST

Marisa and Berinthia Berenson, the daughters of Mr. and Mrs. Robert Berenson, photographed with their mother, the former "Gogo" Schiaparelli. Here the beguiling little girls wear wool coats and bonnets designed by their grandmother, Elsa Schiaparelli; the colour, her shocking pink, new to children's fashions.

Joy Hirshon, *above* and *opposite*, has her own way of scaling the musical heights. She is the dark and lively daughter of Mr. and Mrs. Walter Hirshon.

BALKIN

SMART LITTLE GIRLS

Now, in children's fashions as in adult fashions, more colour. A change from the routine of pale-pink-smocked-in-blue; of the robin's-egg-coat-with-the-beaver-collar. There's a discovery of shocking pink as a colour for the very young; a rediscovery of the dark charms of navy blue, sober plaids, of such deep tones as crimson, forest green.

Opposite and *left:* A navy-blue Irish linen dress, the big box pleats threaded with a red leather belt, the collar rimmed with red. (Many mothers will remember their own version of this model—navy-blue serge, belted in patent leather.) By Celeste, sizes 3 to 6 X, $15. Altman; Hudson's; Marshall Field. *Right:* Twice-buttoned red and green cotton plaid dress, the Edwardian look exaggerated by the almost-a-fichu collar of ruffle-edged piqué. By Celeste, sizes 3 to 6 X, $13. At Altman.

Christine Howard, who has the look of a Frances Hodgson Burnett heroine, is the daughter of Mrs. Rider Howard.

"A BANDIT OF GOD"

Childhood recollections
of a moment with Don Luigi Orione, by the great Italian writer

IGNAZIO SILONE

In a gruff voice the school director ordered me to get down on my knees beside his armchair. As he spoke, he rose, his face pale with anger. He was unusually tall and thin, and, at that moment, to me on my knees with my head no higher than the arms of his chair, he seemed positively immense.

From that great height harsh words descended upon me.

"Have you anything to say?" he asked me in a hard voice. "Have you any sort of a pretext, any lie whatever, to explain your stupid conduct?"

"None," I sighed; "none at all, Monsignor."

"I shall notify your grandmother," he announced in a glacial tone. "After your idiotic behaviour it is impossible for you to remain here. I am certain it is equally impossible to persuade any other institute to accept you."

"You're absolutely right, Monsignor," I said quickly, with the idea of forestalling a sermon. "That's only natural after what has happened."

"But you miserable little fool," he cried, "if you admit this, why did you act the way you did in the first place?"

As he spoke, the elegant, silver-studded black shoe ascended and came down sharply on the red carpet, raising a dense cloud of ancient dust which plunged me into a prolonged fit of coughing and sneezing.

This is what had happened. The year was 1916. For some months I had been in Rome completing my secondary-school studies at an academy directed by priests. Only the year before an earthquake had devastated my native country. [The earthquake in question occurred on January 13, 1915, destroying a large area around Marsica in the Abruzzi region. The author lost his entire family in that disaster.] The school was located near the great cemetery. Most of the vehicles one saw on the street were accordingly funeral carriages.

Apart from the small inns, which were crowded and noisy day and night, the main business along that street was the sale of funeral wreaths, lamps, large wax candles, statuettes, and other articles for burial ceremonies. The three-story school-building was damp, grey, and banal. There was a courtyard, a portion of which was roofed over for rainy days, and a church which served the parish of the entire quarter.

My school-buddies were all from Rome. They were the first boys I had known in the city, and they were gay and obstreperous even during study hours and at prayer. The difference between my home town—a tiny mountain village—and that school was no small one. And since I, haunted by the memory of that earthquake, kept quietly to myself, I was regarded by my superiors as the best pupil of all. What especially vexed me was that I was often cited to the others as a model boy.

Now, it came to pass that one day, shortly before Christmas, without any plausible motive, I ran away from school. I fled without giving the matter any thought and without any specific goal in mind, simply because at a particular moment I saw an open gate. I fled the way a canary flees when the door of the cage is left open. Shortly before, a truck loaded with coal had entered the courtyard, and the driver had forgotten to close the gate. I roamed about aimlessly through the streets of the quarter and then headed towards the railroad station.

As I passed in front of a police precinct, it suddenly dawned on me that I had committed a grave and irreparable offense, almost a crime. The worst part of it was that there was no way of explaining my dash for freedom. It struck me then that it would be impossible to turn back. I had only a few lire, and of course no baggage. I took a room in a small rooming-house near the station, remaining there for three days—three days of boredom. I didn't know what to do. I hadn't the faintest notion of how to make use of my new-found liberty. I spent most of the time at the window of my room, watching the trolley cars and carriages. Sometimes, to break the monotony, I would stroll over to the station to watch the trains come and go. On the third day a policeman thrust himself into my room, seized me and took me back to the school. On the way the thought uppermost in my mind was this: if the director insisted on an explanation, what reason could I give for running away? What could I possibly invent to make my action at all understandable?

The scandal at school was enormous, the more so because, as I have already said, I was considered the perfect student. When word of my disappearance reached the director, he delayed reporting it to the police, suspecting that out of sheer nostalgia I had returned to my native village and that I would promptly write to him and ask his forgiveness. Fortunately for me, when he learned, instead, that I had been picked up in a rooming-house in Rome, he did not insist on my giving any explanation of my flight. The truth is he had a profound knowledge of corrupt human nature, and the explanation, for him, was obvious.

Wholly unexpectedly, my grandmother wrote that a certain Don Orione was prepared to enroll me in one of his various seminaries for the education of young boys. I should add that the director joined me in my jubilation over this unexpected solution.

"Do you like going to Don Orione?" he asked me. "Have you ever heard of him?"

"Oh, yes!" I cried eagerly.

To explain my jubilation I must relate an episode that had occurred the year before. It was only a few days after the earthquake. Some 50,000 dead still lay under the mounds of débris. Rescue squads were frantically being organized to care for the terrified survivors, who lived near their shattered homes in makeshift shelters. It was mid-winter. New tremors and snow storms threatened the survivors. During the night wolf-packs, attracted by the stench of dead bodies, would swoop down from the nearby mountains. Huge bonfires had to be fed continually to keep them at a distance.

It was in such a setting that I witnessed a strange scene one day. A little priest, dirty and sickly-looking, with a ten-days' growth of beard, stood surrounded by a huddle of small children orphaned by the disaster and gathered up by him among the ruins of my village. He was looking for some means of transporting them to Rome, looking in vain. The earthquake had disrupted the railroad. No other vehicles were available for a journey of some one hundred kilometres. Then, suddenly, five or six automobiles appeared on the scene. The King and his entourage had come to visit the stricken area. No sooner had these illustrious personages alighted and walked some distance away, than the unknown little priest began to load the shivering waifs into one of the automobiles. There resulted a lively altercation between the little priest and the *carabinieri* standing guard over the machines. At length the commotion attracted the attention of the King himself.

Calmly, the little priest turned to the King and respectfully asked him for the use of one of the cars to convey the orphans to Rome. The King gave his consent. I was standing a few feet away and followed the whole scene with mounting stupor and admiration. And when the little priest, with his cargo of children, had taken off, I asked of those around me: "Who is that amazing man?" Someone answered me: "A certain Don Orione."

A GREAT deal has been said and written about Don Orione in the few years following his death, and, certainly even in days to come, much will be written of his piety, of his marvellous preaching, of his charity, of the flourishing religious institution which he founded—even of the prophecies, graces, and cures attributed by the faithful to his intercession. (Don Luigi Orione was a Catholic priest whose fame has spread to many countries. He was born in Pontecurone [Piedmont] on June 23, 1872, and died at San Remo on March 12, 1940. He founded the religious order bearing the name of "The Little Work of Divine Providence," whose schools, recreational centres, hospitals, and missions have sprung up in America, England, Poland, Chile, Brazil, Argentina, as well as in Italy.) I don't propose to speak of that now, but of an unforgettable encounter which I had with him as a child, when he was still a long way from world renown.

The arrangement was that Don Orione would come to Rome and take me back with him. He was to pick me up at the school, but he wrote that he would be unable to do so from lack of time. Instead, he fixed an hour of the same evening for me to be in a certain corner of the waiting room of the central station of Rome. This change of plans was responsible for a very embarrassing blunder on my part. At the appointed hour and place, amid the feverish haste and shouting of passengers and porters, I did find a priest, not that strange and attractive figure whom I had seen the year before among the ruins of my town, but a little priest, wholly unfamiliar to me, the kind one sees thousands of in Rome. The moment I saw him I surmised that Don Orione had been prevented from coming at the last moment and had sent one of his assistants instead. Frankly disappointed, I immediately began to show my disrespect. I let him carry my valises and bundles without raising a finger to help him. After we occupied our seats in the train, the little priest explained that he was taking me to a boys' academy in San Remo, on the Ligurian Riviera, and that we would be travelling together the whole night and a part of the following day. It was the first important journey of my life. My companion asked me if I had something to read. When I replied in the negative, he asked me if I wanted a newspaper and, if so, which one.

"*Avanti!*" I answered in a wilfully provocative tone. [*Avanti*, a socialist Italian newspaper, was founded in 1896. At the time of the meeting between the author and Don Orione, it followed an openly radical policy towards both the state and the Church.] I must confess that at the time I only knew *Avanti* from hearsay as a paper hostile to tradition, and it was difficult to imagine a more impertinent request. Completely unperturbed, the little priest left the train and returned shortly with a copy of the socialist newspaper. I was stunned and even somewhat mortified. I was suddenly aware that this little priest was far from commonplace and deserving of greater respect.

"But why didn't Don Orione himself come?" I asked.

My question caught him by surprise.

"*I* am Don Orione," he said. "Excuse me for not having introduced myself."

I quickly concealed the newspaper and muttered some excuses for my insolence of a few moments earlier in having let him carry the valises. He smiled and confided that it made him very happy to be able to carry valises for youngsters like me. "To carry valises like a little donkey," were his exact words. "I shall tell you a secret," he went on. "My real vocation is to live like an authentic little donkey of Divine Providence—God's own little donkey."

And so began a conversation which, except for brief interruptions caused by the entrance of other passengers, lasted the whole night. And even though my later activities would seem to refute me, I daresay—and I mean every word of this—that the talk with Don Orione that night has remained one of the most important events of my life. Remembering it, I have known comfort and guidance during the many crises of my life, and his words have always given me courage. Don Orione was then well over forty, while I was still a child.

At a certain point in our conversation, doubt began tormenting me; did Don Orione know the real reason of my departure from the school in Rome?

"Do you happen to know," I asked, "that I ran away from school two weeks ago and didn't come back till three days later? I can tell you without any difficulty exactly what happened. But I don't know if you'll be able to understand me. I don't know if an old man can understand a boy."

"I shall try very hard," he said. "I was a boy once myself."

I told him the whole story—the open gate, the aimless wandering, the sense of irreparable guilt, the boredom of my three days of liberty. Finally, I said, "This is the whole truth. I don't know if you can understand me. I don't know if an old man can understand a boy."

"I understand you," he said. *(Continued on page 160)*

THE COAT-LINE ...NARROWING

Now an interesting arrival joins the autumn company of coats, an eye-catcher among the pyramid shapes, the full and fitted-or-belted ones. It's the narrow coat, straight or almost, as you see it here.

THE NARROW COAT WITH A SHAWL COLLAR

Opposite page: Straight as a crow's flight from slim shoulder to slim hem. In red wool tweed, lined with fleece the colour of camel's hair. The shawl collar, the turned-back-to-show cuffs, the same fleece. And instead of buttons, two narrow leather straps, high and handsome. By Claire McCardell, in Stroock woollens, $125; Bonwit Teller; Lockhart's. The slanting cloche, teal-blue velours, by Mme. Andrée, made to order at Bonwit Teller.

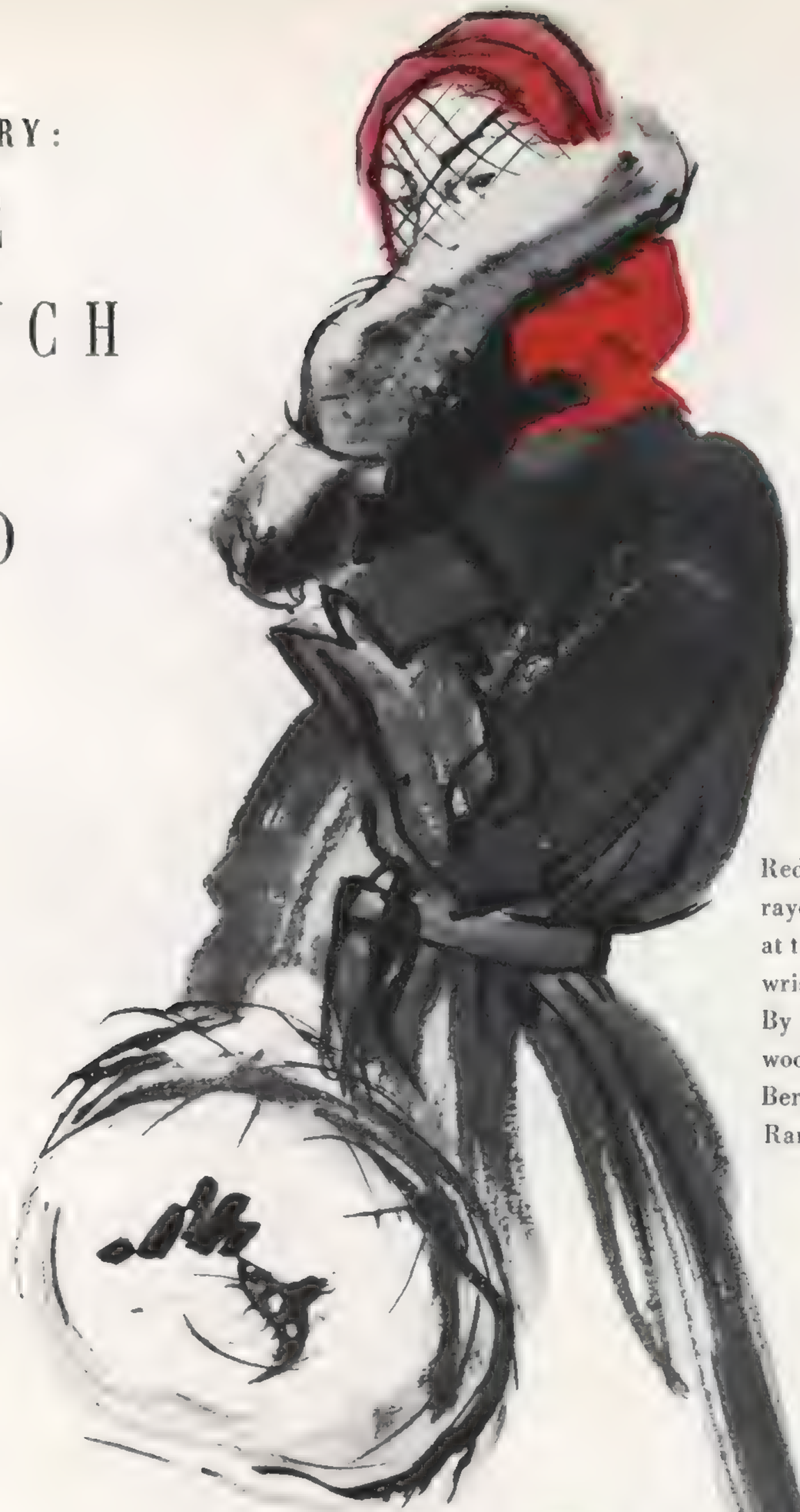
THE NARROW COAT WITH A LONG-WAISTED LOOK

Right: Straight as straight, in front; at the back, *for* that long-waisted look, a below-the-waistline belt, buttoned onto the pockets so that it can be taken off. All in one of this season's wonderful reds—responsible for the red-as-good-as-black conviction. In Forstmann fleece, $135. The side-wise beret, beaver felt. Both at Bergdorf Goodman. The coat also at Hudson's; Filene's.

PENN

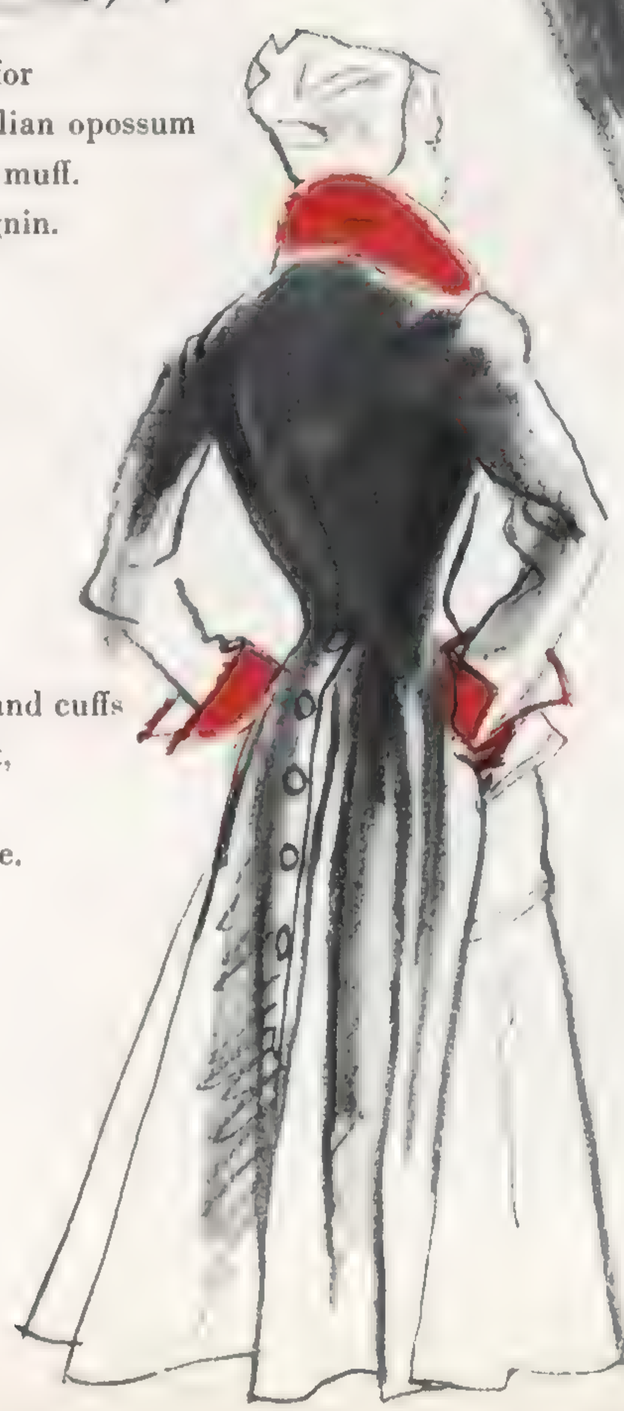
PRIMARY:

THE TOUCH OF RED



Red: a light rub of it:
rayon velvet revers
at the neckline,
wrists of a tweed suit.
By Capri, in black and white
wool tweed. About $95;
Bergdorf Goodman;
Ransohoffs.

Wide stroke of red, as the lining for
a navy-blue wool coat with Australian opossum
collar. With it, a barrel-shaped fur muff.
Coat, $235; Bonwit Teller; I. Magnin.



Quick pat of red on the collar and cuffs
of a fitted navy-blue wool coat,
with a back-row of buttons.
By Kraus, $235; Saks Fifth Ave.

Smooth sweep: red underskirt in a short black dinner dress. By Capri, in Julius Werk rayon satin ottoman. $80; Jay Thorpe; Hudson's.

Brush of reds: collar, cuffs, lining (Hockanum wool), for a navy-blue fitted Melton reefer. By Vera Maxwell. $70; Bendel's Young-Timer's.

Little slap of red: silk faille scarf to slip through the slit collar of this navy-blue wool dress. By Mollie Parnis, $70; Lord & Taylor.

AUTUMN SUITS: A CLOSE LOOK

Suit shape close to your own: hugging jacket; narrow skirt. Here softened by adding chiffon or furs; by velvet; by blousing. *Above, left:* Neat, tailored suit of brown Miron worsted, $65. Felt hat tied on with veiling and chiffon scarf; from Mr. John. *Above, right:* High-buttoned suit of bronzy green wool sharkskin, $60. Slot-tie Persian lamb scarf, from Gunther-Jaeckel. Taupe velours hat; Hattie Carnegie. Suits by Handmacher; at Lord & Taylor; Kaufmann's; Jelleff's. Background: the 20th Century Italian Art Exhibition, Museum of Modern Art. *Opposite:* Suit, blue Forstmann wool with velvet; jacket short, showing barrel-skirt's pockets, $125. Cloche, Hattie Carnegie. *Far right:* Suit of Oxford grey Juilliard wool, its short jacket belted and bloused; collar and cuffs, black velvet, $125. Hat, John Frederics. Both suits, by Adele Simpson; these, and both muffs, Gunther-Jaeckel. The suits also at Vandervoort's; D. H. Holmes. Background: the Kleemann Galleries.

JOFFÉ

THE LONG-WAISTED LOOK

And it is a "look," because your waistline remains as it was;

but to the eye, it becomes narrowed, lengthened,

drawn out by hip swathing, a low cuff at the hip,

or (see page 139) a lowered belt.

Right: A moulded jersey dress with a high-pitched collar,

and a hipline cuff, and a long, long waist between.

The dress, of Heller wool jersey, by Larry Aldrich. About $45.

Bergdorf Goodman; I. Magnin.

The cloche, green felt, speared with a feather.

Another long, long look: brisk flighty silk taffeta
bound at the hips with a wide band,
tying into a wide bow, breaking into a wide skirt.
By Traina-Norell.
At Henri Bendel; I. Magnin; Montaldo's.
The hat, side-perching black velours.

MISS MARY L. W. WANAMAKER

NORMAN PARKINSON

MRS. ALFRED L. LOOMIS, JUNIOR (RIGHT) WITH HER DAUGHTER, NANCY

MRS. HENRY E. STEHLI (RIGHT) WITH HER DAUGHTER, MARGUERITE

DÉBUTANTES

Summer débuts are traditionally pretty, unpretentious and gay. Shown here, a joint party given by Mr. and Mrs. Henry E. Stehli and Mr. and Mrs. Alfred L. Loomis, junior, for their daughters, Miss Marguerite Stehli and Miss Nancy Loomis. About four hundred young guests danced until nearly six A.M. in the romantically lighted gardens of "Hawk Hill," the Stehli house on Long Island, drank more milk than champagne, and asked the orchestra to play "Bloody Mary Is the Girl I Love" from *South Pacific* again, and again, and again.

JOFFÉ

MISS WANAMAKER (*opposite*), who has always been called "Minnie," will make her début in Philadelphia this September. The daughter of Mrs. Courtlandt S. Gross and Rodman Wanamaker, she was photographed in the drawing room of Mrs. Henry Parish II's New York apartment, wearing a ball dress of satin and taffeta in tones of blue; dress and jewellery all designed by Hattie Carnegie.

SIR ARCHIBALD WEIGALL

JOHN CHAPMAN-WALKER

Why is Vogue's eye caught by the way these gentlemen look? Not because of the newness of the styles, for the news is only in a touch here and there. It is for the way they wear what they wear, the easy elegance—a British tradition.

Sir Archibald Weigall, at the Windsor Royal Horse Show, in a chalk-striped grey suit, with the side-vents that have become suddenly popular in London. His hat, a Homburg with an Edwardian curl to its brim.

In the Royal Enclosure at Ascot, John Chapman-Walker, wearing all-grey—morning coat (with extra-narrow lapels), waistcoat, trousers, top hat. His tie is a checked one. his carnation the customary dark red.

The Earl of Westmorland watching the finish of the Belvoir Hunt Point-to-Point. His cap and jacket are tweed; the riding breeches light whipcord.

WE LIKE THE WAY THEY LOOK IN ENGLAND

THE EARL OF WESTMORLAND

THE EARL OF SEFTON

The Earl of Athlone, here in a bowler (still a London favourite), stiff collar, a double-breasted lounge suit; in hand, the ubiquitous Briggs umbrella with a pencil concealed in it.

The Earl of Sefton, photographed presenting the Curtis Cup for golf. The extra-long tweed jacket, pronounced but conservative, tops grey flannel trousers. His handkerchief is a coloured one (an idea we like).

Group Captain Peter Townsend, at the Windsor Royal Horse Show, wearing a single-breasted suit of Glen Urquhart plaid tweed, the lapels narrow, four buttons at the cuff. With it, a change from the usual English waistcoat, a sweater.

THE EARL OF ATHLONE

GROUP CAPTAIN
PETER TOWNSEND

IN HAWAII PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The stevedore dock strike that tied up shipping and industry on the islands. . . . The slight effect the stevedore strike has had on the comforts of travellers, who manage on vacation to ignore the struggle of the islanders. . . . The daily march of women picketing the union pickets; the picket march of the senior Mrs. Walter Dillingham, within twenty-four hours after her return from Persia.

PEOPLE ARE TALKING ABOUT . . . The fight about the admittance of Hawaii as the 49th state. . . . The gradual spreading out of population from Honolulu to the other islands; to Maui, with its tradition of fine horses, of polo playing; to Hawaii, the largest of the islands, with its famous cattle ranches; to Kauai, with its miniature Grand Canyon. . . . The low-cost housing developments near Honolulu, in units of two or three hundred, usually built around enclosed gardens.

PEOPLE ARE TALKING ABOUT . . . The World Federation activities of Dr. Nils Paul Larsen, whose life has been spent in public health, working with the lepers on Molokai, on methods to improve the Oriental diet. . . . How to win at Canasta. . . . The excitement of Judith Anderson's performance of *Medea* at the Honolulu Community Theatre. . . . The Garden Club tours of the great Honolulu gardens.

PEOPLE ARE TALKING ABOUT . . . The plans for extending the short and narrow beach from Diamond Head all the way to Honolulu Harbour. . . . The new shopping centre and apartment houses on the inland side of Ala Moana Drive. . . . The National War Memorial Cemetery in the Punch Bowl crater, where Ernie Pyle is buried. . . . The two scheduled inter-island air transports, linking places once isolated by channels of rough sea. . . . The rapid amalgamation of the Chinese, Japanese, Hawaiian, Filipino, and Korean populations. . . . Pack trips through Maui's cinder-filled extinct volcano to Paul Fagan's Hotel Hana-Maui, with its cottages and planted grounds.

PEOPLE ARE TALKING ABOUT . . . The Trans-Pacific races which began on July 4th at Los Angeles with twenty-five yachts and ended at the Honolulu Yacht Club about 2,500 miles later. . . . The knighting of New Zealand-born Sir Peter Buck (director of Honolulu's Bishop Museum) who is the son of an Irish doctor who married the last Mauri princess. . . . The great territorial event, the three-day Maui County Fair in October, when every house is filled with guests, and the horse races draw great crowds.

PEOPLE ARE TALKING ABOUT . . . The shortage of tin for canning pineapple, the lack of shipping facilities or storage space for sugar, causing many of the plantations to shut down during the strike. . . . The deep-sea fishing at Kona, on the island of Hawaii, of the Kona Inn with its nearby airport. . . . The lack of new furniture if too ponderous to mail. . . . Waikiki Tavern, a theatre restaurant, with its successful run of *Ten Nights in a Barroom*. . . . The number of Honolulans who are amateur painters. . . . Lorrin P. Thurston, owner-publisher of *The Honolulu Advertiser*, whose editorial letters, "Dear Joe," purport to be reports from the union on the progress of the strike and have caused the union to bring suit against him.

PEOPLE ARE TALKING ABOUT . . . The Pacific Club, the oldest club for men west of the Rocky Mountains. . . . The unexpected availability of most foods in spite of the strike; of the drastic unemployment the strike has caused on the plantations (Honolulu now has more than 18,000 unemployed instead of the more normal under ten thousand). . . . The small but superb guest ranch and beach house run by Alexa von Tempsky at Kula. . . . The enduring Oriental note in Hawaiian decoration. . . . The private supper parties at the Kailua Racquet Club on the north shore of Honolulu. . . . The muddled, bewildering social and economic changes caused by the stubborn, wrecking tactics of the ILWU waterfront strike.

"Clouds" pattern, hand-screened on a linen or silk noil panel. To order, through decorators; Patterson Fabrics.

HAWAIIAN DESIGN

News this autumn, the spate of designers' work showing a strong Hawaiian influence. It is seen in new fabrics (two examples on this page), in wall papers, furniture, jewellery, floor coverings, small decorative pieces, a number of the fashions in Tina Leser's round-the-world collection. Current stimulant to designing in this direction, the Hawaiian garden on view now—and until the first of September—at Rockefeller Center. The Hawaiian Visitors Bureau and the Garden Club of Honolulu worked out this transplanting, with an assist, a free air-lift for the tons of material, from Pan American World Airways, United Air Lines, and Northwest Airlines. George Moody, designer, of Honolulu, came to New York to set up the garden exhibition. Added to it twice a week are cut flowers, some of them rare varieties, flown in from the islands.

KERTESZ

Glimpse of the Hawaiian garden transplanted by air-lift to Rockefeller Center.

"Bamboo," a design by Dietrich, hand-screened on linen. To order, through decorators, at Widdicomb Furniture Company.

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If college is far away, you will need a carry-all trunk; if you can get home often, a good-size suitcase or two; either way, if possible, week-end and/or cosmetic cases. 1. 29-inch Pullman tray-case, good for best dresses. $70*. This, and the other pieces in the same black and white tweedy canvas are called the "Regent Square" set, have rawhide bindings and tamper-proof solid brass locks. 2. Week-end, or over-night case, 22½ inches long. $46*. 3. To carry every-stitch over a long distance and, perhaps, to house books, extra towels during the year, big-and-strong trunk of black vulcanized fibre. $69.50*. 4. Suitcase for a week's vacation, 22½ inches long (the wardrobe-trunk idea with hangers in the lid); small and light enough for the owner to carry. $65*. 5. Small-scale wardrobe trunk, seven hangers. $98.50*. 6. Cosmetic case, 15 inches long, with tray. $47.50*. All, by Hartmann, Saks Fifth; Neiman-Marcus; Halle Bros

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FOR MATURE SKINS:

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REFRESH with Ardena Special Astringent. Pat firmly . . . . . 2.25 to 10.00.

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MAKE-UP: Pat-a-Crème 1.25, 2.00 or All-Day Foundation . . . 1.25. Rouge (cream or dry) 1.50. Illusion Face Powder . . . 1.50, 2.00, 3.25. Lipsticks . . . 1.00 to 5.00. Eye Shado . . . 1.50. Foolpruf Undercoat . . . .75. Nail Lacquer . . . 1.00.

FOR YOUNG SKINS:

CLEANSE with Ardena Fluffy Cleansing Cream, created especially for young skins . . . 1.00 to 6.00.

REFRESH with soothing Ardena Skin Lotion.

SMOOTH with Ardena Velva Cream, 1.00 to 6.00

MAKE-UP: Pat-a-Crème 1.25, 2.00 or Feather-light Foundation . . . 1.00. Illusion Face Powder . . . 1.50, 2.00, 3.25. Lipsticks . . . 1.00 to 5.00. Foolpruf Undercoat . . . .75. Nail Lacquer . . . 1.00.

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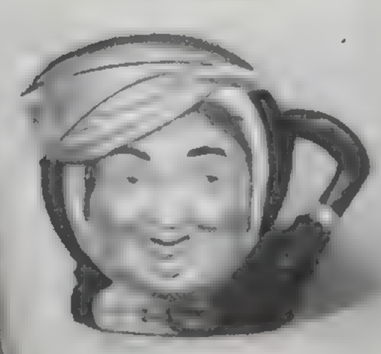

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PROUST: CONVERSATIONALIST

A MEMOIR BY ANOTHER GREAT CONVERSATIONALIST,

JEAN COCTEAU

[EDITOR'S NOTE: The Letters of Marcel Proust, *translated and edited with notes by Mina Curtiss, were published last winter.*]

It is rare not to find in a man's work all that is valid in his conversation, but decanted and elevated in the same way that Picasso, picking up everything that he comes across, elevates it to the dignity of service. Can one call conversation that genius with which Picasso grumbles and sets up barbed wire between the world and what he thinks of the world? He kills stupidity every time he opens his mouth, even if he insists on contradicting himself. Picasso's speech is a sort of massacre which leaves nothing standing but the hard, the solid, and the valid.

Of the three or four people whose conversation dazzled me, Marcel Proust was really astonishing. Proust would arrive at impossible hours (if he went out), stammer, laugh, and gradually this accumulation of moaned parentheses became so beautiful that people who had started to leave did not leave at all.

Marcel Proust lived in a universe into which very few people succeeded in penetrating. His best-known conversation is epistolary. He wrote innumerable letters in which his ink spoke. It is impossible for me to read Marcel Proust without hearing his voice. His voice and the voice of Apollinaire will remain forever in my ear, or, to be more exact, in the auricles—the ears of my heart.

Nothing is stranger than the witchery of certain voices. It is probable that these voices are translated into the works of the men to whom they belong, are transported into them by I know not what mysterious vehicle, and affect even people who have never known the writer. I am almost certain that the works of Pushkin conserve intact the charm of his voice. Otherwise he would be translatable. But he is untranslatable into any language.

PROUST'S BEDROOM

At Marcel Proust's apartment on the Boulevard Haussman, one could see the cork sentry-box behind the brass bed, the table covered with bottles, a theatrophone (for listening to certain theatres), a pile of school notebooks, and, as on all the other furniture, a fur of dust that was never dusted on the chandelier wrapped in cloth. On the ebony table in a dark corner, an accumulation of photographs of cocottes, duchesses, dukes, and footmen of the great houses; the chimney with its lifeless mirror, and slip covers, slip covers everywhere, and that dust, and that odour of anti-asthmatic powder, that sepulchral odour—the whole Jules Verne room was a Nautilus where it was fatal to see appear, in person, Captain Nemo: Marcel Proust, thin, bloodless, with the beard of the dead Carnot.

That black caliph's beard—Proust put it on and took it off as quickly as those amateur impersonators in the provinces imitating politicians and orchestra conductors. We knew him with a beard, we knew him beardless as Jacques-Émile Blanche has painted him, with an orchid in his buttonhole and a face like an egg.

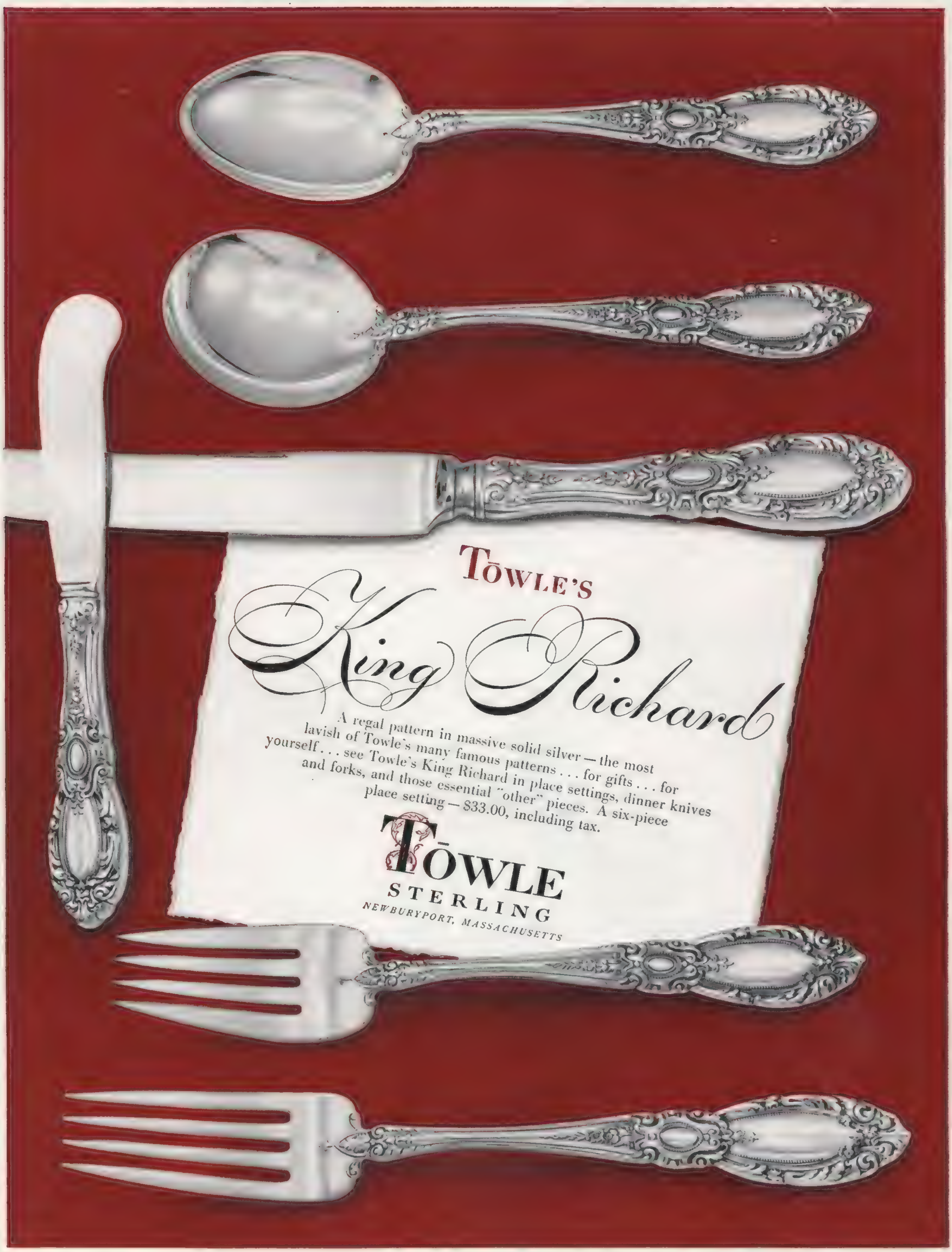
Proust used to receive us on his bed fully dressed with collar and tie and gloves, in terror of a perfume, a breath of air, a half-open window, a ray of sunlight. "Dear Jean," he would say, "are you sure you haven't held a lady's hand which might have touched a rose?" "No, Marcel." "Are you positive?" and half serious, half laughing he would explain that the phrase in *Pelléas* where the wind has passed over the sea, was enough to start an attack of asthma.

Lying stiff and oblique, not among oyster shells like the sequestered woman of Poitiers, but in a sarcophagus full of the débris of souls, of landscapes, of everything in Balbec, Chambray, Méséglise, in the Comtesse de Chevigné, the Comte Greffulhe, Haas and Robert de Montesquiou that he could not use, in short, just as later for the last time we admired his remains beside the pile of notebooks containing his work which still continued, lived on at his left hand like the wrist watches of dead soldiers, every evening Marcel Proust would read to us from *Swann's Way*.

These sessions added to the pestilential disorder of the room a chaos of perspectives, for Proust would start reading any place at all, make a mistake, mistake a page, jump one, begin again, interrupt himself to explain that the tip of a hat in the first chapter would be understood in the last volume, and he would splutter with laughter behind his gloved hand, a smile he seemed to be stirring into his beard and cheeks. "It's too silly," he kept repeating. "No, I won't read any more. It's too silly." His voice became again an endless far-away wail, a tearful music of excuses, of civilities, of remorse. It was too silly. He was ashamed of making us listen to such silly stuff. It was his fault. And besides he could never re-read himself. He should never have begun.

And when we had finally persuaded him to go on, he would stretch out his arm, pick up the first sheet of his conjurer's book his hand lighted on, and we would find ourselves, without preamble, plumped down at the Guermanteses' or the Verdurins'. After fifty lines, his tricks began again. He would groan, explode, excuse himself for reading so badly. Sometimes he would get up, take off his short jacket, run his hand through his inky hair which he cut himself and which straggled over his stiff collar. He would go into a dressing room whose livid light designed an oblong on the wall. There we could see him standing in his shirt sleeves and violet vest that covered the torso

(Continued on page 158)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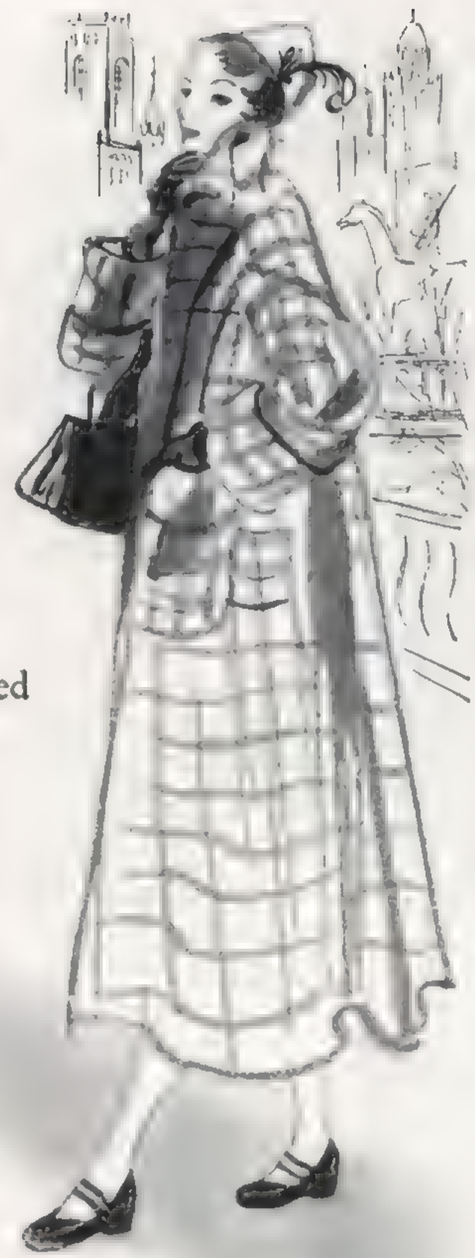

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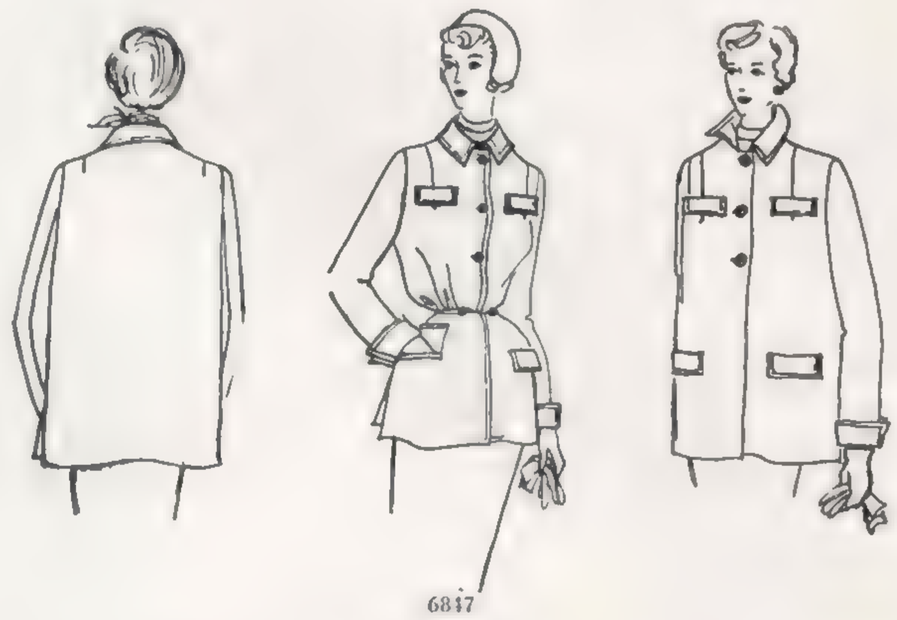
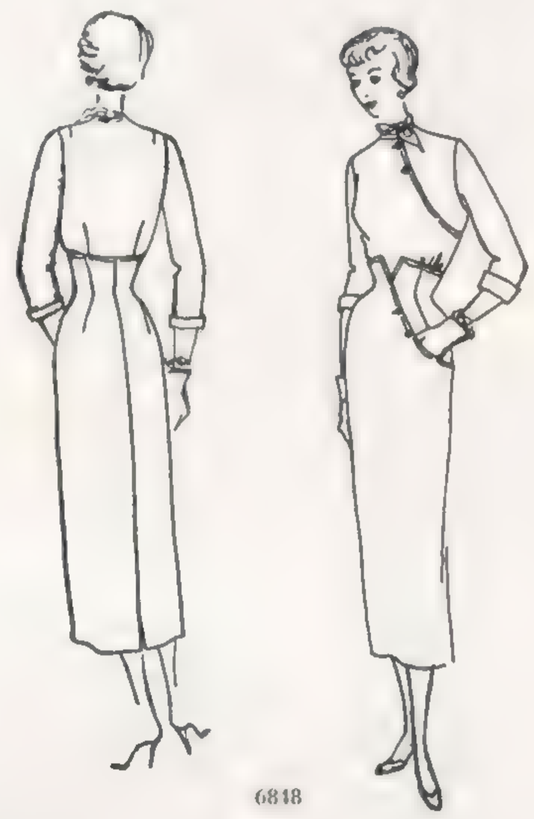


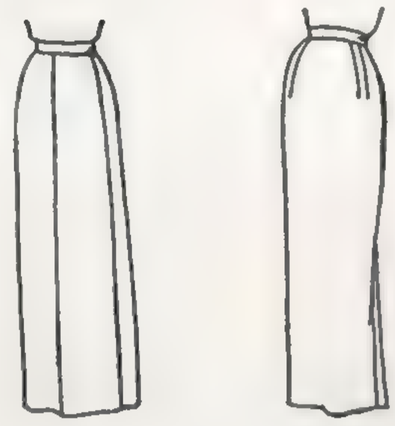
6847

Other views of the straight-shortcoat on page 130. In sizes 12 to 20 (30 to 38), 60c. For size 16, 2⅛ yards of 54″ material with nap.



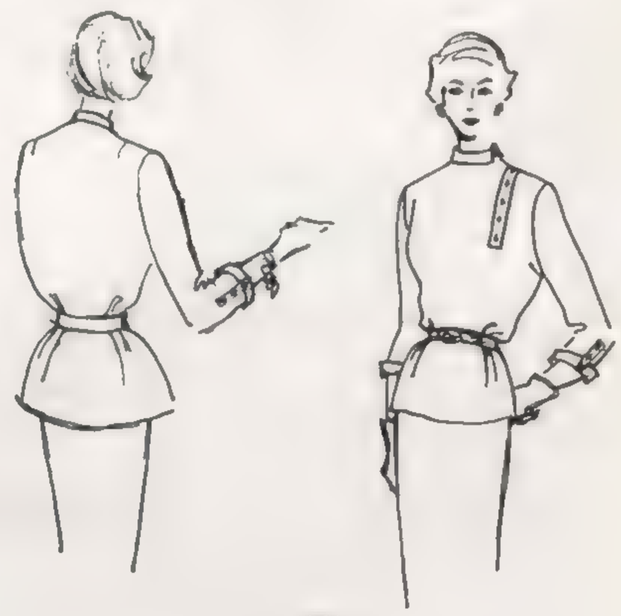
6848

Full-length views of the two-piece dress on page 130. In sizes 12 to 20 (30 to 38), 75c. For size 16, about 2⅝ yards of 54″ material.



6577

Other views of "Easy-to-Make" straight skirt on page 130. In sizes 24 to 32 waist, 40c. For 28 waist, about 1⅛ yards of 54″ material.



6849

Other views of the over-blouse shown on page 130. In sizes 12 to 20 (30 to 38), 50c. For size 16, 1⅜ yards of 54″ wide material.

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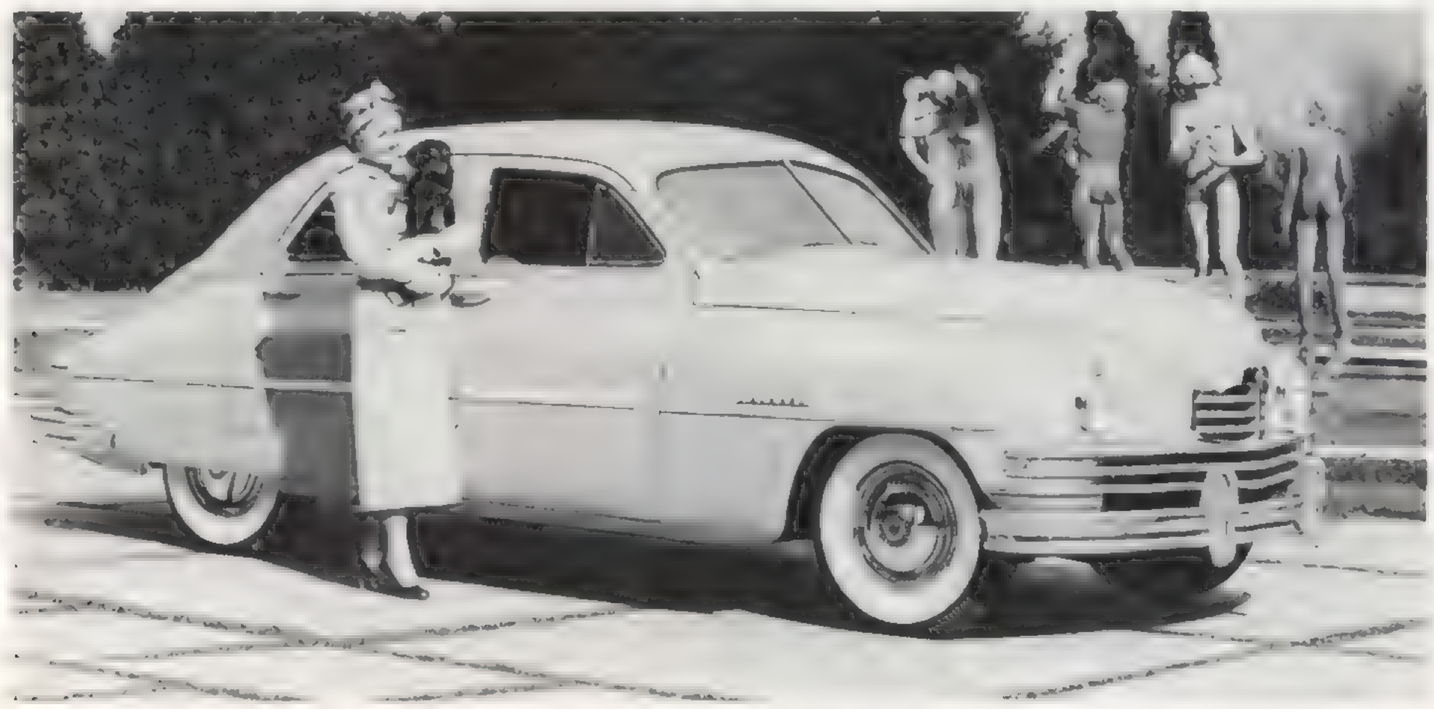

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THE PAINTINGS OF ALTRIPP

(Continued from page 128)

where one could have done anything. Can you imagine what just the mere fact of being trusted meant after the years under the Nazis?"

Although the American officer was not with the Division of Monuments and Fine Arts, he soon arranged to bring Captain Walter Farmer, who was, to see Altripp and his work. Captain Farmer, who was in charge of the Wiesbaden Museum, bought six of Altripp's paintings. Before long, another American appeared who bought six more.

"If you can believe it," Altripp recalls, "this man paid for the pictures and left them with me. The Americans struck me as being absolutely fantastic. . . . The man who bought the six paintings told me he was going away for a while—that I should keep the pictures until he would let me know just how he wanted to take them with him. After some weeks, when he came back, I returned 1,000 marks to him and asked that he send me clothes and food when he would have left Germany. Weeks later, parcel after parcel began to arrive, each with a list of contents, each telling me exactly how much credit I still had, and asking me what I still needed. Parcels were sent to me in this way down to the last penny of what was owed to me . . . and the name of the man was John Buckmaster, the actor, the son of Gladys Cooper."

One day, while Buckmaster was still in Germany, he brought William Bruckner, a young civilian painter who was making posters for the Air Force, to Altripp's studio. Fifteen paintings were taken away by Bruckner, who brought them to America to show them to Dr. Barnes. Dr. Barnes promptly bought a number of them, requesting that Bruckner send the money for them to Altripp to bring him to this country on a visit.

Altripp, born in 1906 in Altrip am Rhein, drew from an early age, at first in the purely naturalistic tradition, under the influence of Otto Dix and George Grosz. Later he came under the influence of Paul Klee, who once said to him, "Wherever you may go in the world, you may use my endorsement of your paintings."

—DOROTHY NORMAN

PROUST: CONVERSATIONALIST

(Continued from page 154)

of a mechanical toy, a plate in one hand and a fork in the other, eating noodles.

Don't expect me to follow Proust through all his nocturnal prowlings and relate them for you. You must know that they took place in a hired carriage belonging to Albaret, Céleste's husband, a perfect nocturnal cab of *Fantomas*. From these prowlings, from which he would return at dawn wrapping his fur-lined coat about him, livid, with dark circles under his eyes, a bottle of Evian sticking out of his pocket, his black bang limp over his forehead, one of his boots unbuttoned and holding his derby in his hand like the ghost of Sacher Masoch, Proust would bring back all those figures and calculations that made it possible for him to build a cathedral in his room and to grow eglantines.

Albaret's cab took on a really lugubrious aspect by day. Proust's daytime excursions occurred once or twice a year. I went with him on one of them. It was to see the Gustave Moreau paintings at Madame Ayem's, and then to the Louvre to look at the "San Sebastian" of Mantegna and the "Turkish Bath" of Ingres.

But to get back to his computations. I linger over the description of Proust because he illustrates my thesis. What do they resemble, his writings in those schoolboy notebooks that all the members of the *Nouvelle Revue Française* consolidated, cut, pasted, tried to figure out at Rue Madame? Figures, as the expression suggests.

By dint of adding, multiplying, dividing in time and space, Proust ends his work by the simplest of proofs by nine. He comes back to the figures of the operation with which his work begins. And it is because of this that he pleases me.

For his intrigues have lost their charm, the Verdurins their humour, Charlus his tragic appeal, the duchesses the prestige of Madame de Maufrigneuse and Madame d'Espars. But the edifice of his computations remains intact. They intertwine, free of anecdote. They become the work itself. They are the scaffolding that hides the monument.

Swann, Odette, Gilberte, Albertine, Oriane, Vinteuil, Elstir, Françoise, Madame de Villeparisis, Charlus, the Queen of Naples, the Verdurins, Cottard, Morel, Rachel, Saint-Loup, la Berma, what are all these marionettes to me? I touch the skeleton that links them together, the joints of their contacts, the fine lacework of their courses. I am more struck by the convolutions of organs than of sentiments, by the tortuosity of veins than by the flesh. I have the eye of a carpenter on the king's scaffold. The boards interest me more than the execution.

Now all these convolutions, this whole scaffolding of which I speak, are the absolutely exact image of Proust's voice and his way of tangling his sentences, drawing them out, superposing them, of losing them and picking them up again after seeming to have lost the thread.

How I used to laugh with Proust! There is no perfect conversa-

(Continued on page 159)

PROUST: CONVERSATIONALIST

(Continued from page 158)

tion without bursts of uncontrollable laughter. For I do not rank as conversation the professorial faculty of developments. First and foremost, a man who converses must not appear to be delivering a lecture, nor to be teaching anything to anybody.

The gift of belly laughter is a proof of an excellent soul. I distrust people who avoid laughter and refuse its overtures. They are afraid to shake the tree, miserly as they are, of its fruits and birds, afraid that people will notice that none fall from their branches. I know people who go off into fits of laughter with me, while other persons present only laugh with their faces, fail to understand, and sometimes imagine that they are being laughed at.

The automatism of laughter is implacable. It often happens that we are overcome by a desire to laugh at funerals from which laughter is officially excluded.

LAUGHTER AND ART

Bergson attributes the cruel laughter that greets a fall to the rupture of equilibrium which dehumanizes a man and changes him into a puppet. Other philosophers disagree with this thesis. They insist that, on the contrary, man, accustomed to his artificial mechanism, is de-puppetized by the fall, and suddenly reveals himself as he really is. It is, they say, this brutal discovery of man by man that excites laughter.

What I regret in all of them is that they fail to apply their methods to the study of the laughter caused by works of art. The surprise caused by new works provokes a rupture between the mind's habits and the novelty presented to it, and the public stumbles. There will consequently follow fall and laughter. That is perhaps the explanation of the laughter of crowds which, except for tears and insults, has no other way of expressing itself.

I like farce, but long and realistic. If I make up names, places, and events, I want them to be credible and have real weight. I feel true gratification in playing this game with skillful players. If a third person knowing the rules intervenes and is off key—in short, if the person seems to take it as a joke—I freeze and want to stop the game. For playing is not joking, and risqué stories do not make me laugh. They are valid only if they take their place naturally in a conversation. Nothing is more rare than a gathering that enjoys itself without confusing fancy and frivolity.

Ordinarily people jump about to the right and to the left, and up and down. Everyone adds to the confusion, talks at the same time. That is why I limit myself to the circle I am used to and which uses the same terms I do.

One lives most of the time with one's head under one's wing. One is loath to admit the extent of the lack of culture and the mental disorder in which people flounder. Out of caution, one makes it a practice to go among them with a slightly myopic eye and deaf ear.

Stupidity dismays and gives one no desire to laugh. It saddens us rather, and makes us stupid by contagion. We only open up and are at our best with people who return our serve. I like to talk, I like to listen. I like to be talked to and to be listened to. I like laughter from which sparks fly at the shock.

I remember one summer at Trie-Château at Madame Casimir Périer's (Mme. Simone) with Péguy, Casimir Périer, and Alain Fournier, who was writing *Le Grand Meaulnes*. We laughed until we were sore, and when we started upstairs to bed, a word rekindled our laughter and we threw ourselves on the stairs leading up to our rooms. It nailed us there by the belly until the small hours of the morning.

I am a very good audience. At the theatre, at the movies, I cry or I laugh without my critical sense being involved. Nothing disgusts me if some force shakes me, pins me to the mat, forces me to let myself go.

On the other hand, my critical sense comes into play for works that claim to affect zones in me which are neither those of laughter nor tears, and which bring tears to the eyes through the privilege of beauty alone.

Our knowledge is lightened by laughter. Its lightness consoles us for having such heavy soles to carry us to the scaffold. False gravity loathes laughter because it reveals the soul which it undresses like a thunderbolt. It has happened to me to overhear through a doorway the laugh of a person against whom there was nothing to warn me. This atrocious laugh revealed the true character of the person I was one day to unmask.

Laughter may also act inversely, and a soul that our soul has resisted may overcome our reserve by a burst of childlike laughter.

I know an interesting story concerning such involuntary laughter. In 1940, Germany sent its young people to the armament factories. A young man from Essen, employed by Krupp, was dismissed because he was subject to fits of uncontrollable laughter. He was sent to other factories. He was dismissed from all of them, because he laughed. He was not punished. There was nothing else against him. They sent him home with this official notice which I saw in 1946: *Incurable frivolity.*

To kill laughter in man is a crime. That is what happens when he gets mixed up in political problems which make him take himself seriously, and when he is consulted on things he knows nothing about. He can no longer laugh. He becomes pompous. The same thing happens when he is not consulted at all and is ruled with a rod of iron.

The painter, Pierre Roy, whom I consulted on his political opinions declared: "*I am a moderate anarchist.*" I wonder if he hasn't found the right formula, and if all France is not committed to this doctrine.

(Translation by Louise Varèse.)

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"A BANDIT OF GOD"

(Continued from page 137)

At Civitavecchia some new passengers entered our compartment. They were Sardinians. They were tired and yawning and were all sound asleep after one of them turned off the light. Only a small blue bulb was left burning weakly. In the dimness Don Orione's features acquired some resemblance to those of the priest I had seen a year earlier in my native village. I told him so and I reminded him of the episode of the royal car. I confessed that I never would have recognized him as the same person.

"I don't blame you at all," he said to me. "I must have looked like a bandit that day—a bandit kidnapping children."

"A good bandit," I remarked, smiling, trying to fall in with his way of expressing himself. "A bandit of God."

"Aren't you tired?" Don Orione asked me. "Don't you want to try to sleep?"

"I would like this trip to last forever," I said, yielding to a surge of tenderness for this man.

"Listen," he said, suddenly, "I want to say something to you that you must never forget. There will be moments of black despair for you in the years to come. You will think yourself alone and forsaken. But you will not be. Remember this: *God isn't only in church.* I can't say anything more."

He said this with his usual simplicity and without emphasis, but his eyes were shining with tears.

At Genoa we had to change trains and wait two hours for one going to Ventimiglia. It was raining heavily, but Don Orione insisted on showing me at least one section of a city which he knew intimately and which I did not know at all.

"You won't find it easy to meet a guide like me again," he said.

"But you must be exhausted," I protested. "You haven't closed your eyes all night. Besides, you already know the city, and it won't be so pleasant walking around in the rain without an umbrella."

"After a certain age," he explained, smiling, "one no longer has pleasures of his own, only reflected pleasures. The joy of a father is in the joy of his child."

There was nothing to do but to follow him. He showed me the monument to Columbus, several old *palazzi*, the façade of a church, the distant port. We walked at a brisk gait, grazing the walls for shelter from the rain, Don Orione in front and I behind. He would shout back a warning wherever a roof-gutter was broken, and we would dart away from the wall to escape a sudden dousing. I remember how our way of walking brought back to me a scene from my early childhood—my father bent over a plough drawn by two oxen, and I groping along behind him in the furrow. I felt certain that Don Orione, too, would have been an excellent family man. Everything about him was fatherly. And perhaps to avoid a narrow and egotistical form of paternity he had founded an order that in its own way, and on a larger scale, is, or at any rate, could be, a family. Into this family he brought these fatherless children, a veritable "Kidnapper of Providence."

At the portico of a large building we paused to recover our breath. It was then that Don Orione remembered that he still had in his pockets some picture post cards that he had forgotten to mail in Rome. I was astounded at the great number of cards, written and stamped, which Don Orione now began to extract from his garments. Even when I thought he had unearthed the last of them, they continued emerging from pockets the existence of which I never suspected. It ended by becoming a very comical scene.

"There are a little over three hundred of them," Don Orione explained, "and they convey my Christmas greetings to the members of a boy's club founded by me in Tortona. The boys are all children of labourers, and for some of them it will be their only Christmas card."

"I think the best thing to do is to mail them all together at the post office," I suggested, thinking of the train schedule.

Don Orione shook his head, giving me an objection that was new to me, and, I must confess, even bizarre.

"It would not be wise to mail them all together," he said. "If I did that, they would all pass through the hands of the same postal employe. On their arrival in Tortona they would be delivered by the same letter carrier and on the same day. That would be dangerous. Confronted by such uniformity those employees would lose their patience and throw many of the cards into the nearest waste-paper basket. It is much safer to distribute the cards among as many mailboxes as possible. In that way they will be thoroughly shuffled from their very departure."

This revealed in Don Orione a distrust of the public services that, I hasten to add, was not without foundation. In any case, I thoroughly enjoyed that frank cunning so typical of the man from the provinces. We divided the post cards and headed back towards the station, Don Orione on one sidewalk and I on the other, as if engaged in a contest of speed. Taking full advantage of my youth, I ran at breakneck speed, pushed people out of my way, asked everyone about the nearest mailbox, and dashed around corners for quick sallies into side-streets. And yet Don Orione finished before me. Indeed, when he asked me in the train if I had posted all the cards, I confessed that I had appropriated one for myself.

"I, too, wanted to have your Christmas greetings," I apologized. "They may also be my only greetings."

"But there is another name on the card," he pointed out. "Those greetings are not for you, even if you have pocketed them. You have acted like an irresponsible postman."

At the next stop, Oneglia, I

(Continued on page 161)

THE HAMBURGER DIET

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Stay with the diet a week—and lose about 5 pounds.

THIS is the diet that comes, ready made, on almost every menu in America. All you have to do is read the rules, and assemble accordingly. You can stay on the diet for a week, and lose about 5 pounds (effective pre-party or pre-holiday resolve); or, with a bolstering of multi-vitamins, stay on it a lot longer and lose everything *but* your looks. According to the experts, all of the food values you need are here. But before you begin *any* protracted diet—even this, which has been built specifically around nutrition—check with your doctor.

The principle of the Hamburger Diet is a high protein count—and a low calorie count (average latter, 800 per day). This principle, this balance, not only helps to burn away fat without dismantling your disposition—but is also found to be a reducing diet that satisfies hunger. After all, if you're not hungry, the chocolate cake, whipped cream, banana split department is automatically taken care of.

Now about the *hamburger* itself: ideally, it is ground round steak, the leanest, if you hope to be ditto; it has been run through the grinder twice; shaped into a three-inch patty about three-quarters of an inch thick; it has been—and this is vital—*broiled*, not fried or sautéed. You can duke it up, if you like, by adding to the meat's framework any or all of the following: chopped onion, finely chopped carrot, fine chives or parsley, tomato pulp for moisture, salt and pepper, celery salt or garlic salt perhaps. Serve it on crisp green leaves of lettuce—and eat the décor.

Around the hamburger, this diet places a pretty landscape of *vegetables* (fresh or canned will do) and raw fruits. You are allowed, each day, a total of three servings of vegetables, allotted any way you choose (say, two vegetables at luncheon, one at dinner). Each serving of each vegetable should measure about half a cupful. Surely you'll find a few friends on this list: asparagus, string beans, beet greens, broccoli, brussels sprouts, cabbage, cauliflower, celery, chard, chicory, cucumbers, kale, spinach, squash, tomatoes, carrots, rutabagas, turnips . . . and, herbs sprinkled over all, if you like, but not a smitch of butter.

As for the diet:

BREAKFAST

is a standardized situation.

½ grapefruit (or glass of orange or tomato juice)

Thin slice of bread, double-toasted to a Melba-crispness, and eaten without butter.

Coffee (no sugar, but skim milk may be used)

LUNCHEON

Hamburger prepared according to the directions above.

One or two servings of vegetables chosen, cooked, and served according to the vegetable department above.

A glass of skim milk.

DINNER

is an exact duplicate of luncheon with this exception: if you ate two vegetables for luncheon, you may eat only one vegetable at dinner. (See the vegetable list again.)

Note: coffee or tea can be allowed with all meals as long as nothing but skim milk is added; saccharin can be used, however, for sweetening. The skim milk has a nutritional rôle: it furnishes a substantial amount of calcium, as well as protein and vitamins. It's a good idea to fortify your vitamin life with multivitamin pills, although most of the vitamins, with the possible exception of fat-soluble A and D, are provided in foods included in the diet now.

Anybody seen a steer about so high?

"A BANDIT OF GOD"

(Continued from page 160)

alighted from the train, and with great reluctance posted the last card. When we neared San Remo, Don Orione announced that he would present me to the director of the institute and depart the same evening. I felt a tightening around my heart, but I tried not to show it.

We arrived at San Remo with the sun, and the spectacle was one of unforgettable splendour. The view was even more beautiful that I had expected; indeed, for me, too beautiful. For the first time in my life I saw palm gardens, avenues of mimosa, tangerine and lemon orchards, wide fields of carnations. But my thoughts ran to my native village, to those poor people rescued from their crashing huts and now living in caves and barracks, defending themselves at night from the wolves. In the profoundest depths of my soul I began to feel a new pain.

When the time came for Don Orione to leave, I overheard him asking someone to find me so that he could say goodbye. But I hid myself. I didn't want him to see me cry. A few days later, on Christmas morning, I received my first letter from him. It was an affectionate and, of course, extraordinary letter—all twelve pages of it!

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Above: Germaine Monteil's Plastic Cream applied *over* Rose Skin Cream works to relax and soothe a tired face—parched skin. The best setting: fifteen minutes in a warm tub. Then remove creams. Bonwit Teller.

Henri Bendel's After Bath is a stimulating friction scented with 10 West, a light, frosty fragrance. Recommended: a top-to-toe application. Splash—do not rub for a cool finish. 10 West 57th Street.

For fragrant touch-ups during the evening: tiny, to-be-crushed capsules filled with Estall's Love and Kisses (!) perfume. One-application capsules fit into a pretty satin match-case. From Altman.

MIEHLMANN

Schiaparelli's sleek Snuff line for men has a new addition: palm-sized soap, easy-to-grip counterpart to the large bath size you've seen before. The scent has a fine woodsy flavour. The soap is at Saks Fifth Avenue.

DISCOVERIES IN BEAUTY

For your bath: Shulton's fresh, fragrant bath accessories. Friendship's Garden (a soft flower-blend) is the scent throughout. Bath Salts. Talcum Powder. Toilet Water, and Soap. all at Lord & Taylor.

Fabergé has looked forward in the design of their new talcum container. Smooth plastic cylinder is impervious to bath splashings—holds Aphrodisia scented powder; travels well. Best's.

Elizabeth Arden's Eye Stopper has a happy point (in all the Arden eyebrow pencil colours). The point: a swivel-pencil to carry brow-colour in your purse. Bonwit Teller has it.

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COPACABANA, BOLIVIA

BY MARTHA MILLER RENICK

AT NINE in the morning, we rolled out of La Paz, Bolivia's capital, with the Plymouth two-door roadster, the use of which we inherited with my husband's new title of Acting Special Representative, on our way to Copacabana, 141 kilometers N. W. of La Paz. The extra back seat had blankets, vicuña rugs, pillows, soap and towels, Kleenex and disinfectant and extra coats. The picnic hamper was stuffed to bursting with chicken and biscuits, fruits, apple pie and hot tea. One learns to leave nothing to chance in Bolivian travel. The Copacabana of Bolivia suggests nothing of the luxurious indulgences of the night clubs for which the name has become famous, nevertheless it is the original one, and a romantic and mysterious adventure. We swiftly climbed the ever-increasing slopes. The roads lead from one mountain to the next, sometimes climbing, sometimes dropping down, but always with a magnificent view of great purple and rose tinted mountains, with an occasional group of Indians with their donkeys or llamas laden with sheaves of wheat.

For the next three and a half hours we drove round mountain after mountain, sometimes on the edges of sheer precipices, sometimes through golden valleys. Finally we came to a sudden and magnificent view of Copacabana on the shore of Lake Titicaca between the peaks of two beehive-shaped mountains. (The lake, which is at an altitude of more than twelve thousand feet, is the highest navigable lake in the world.)

From the moment one entered the town one had an immediate impression of its great antiquity, its cobblestone streets, and famous church. Our rooms at the hotel looked out onto formal gardens laid out with enormous bushes of white daisies grown high and thick as great shrubbery and a dazzling mass of white bloom stretching to the lake. After washing and resting for a while (the latter is a necessary precaution at an altitude of 12,700 feet) we went out to visit the cathedral. This church was built by a Peruvian viceroy of the 17th century in the form of a Latin cross. It was to house the statue of the Virgin of Copacabana, made by a direct descendant of the Incas. This lovely figure stood three feet, three inches high, and was painted gold except for her hands and face which were exactly like those of an Indian woman. The shrine is one of the most highly venerated on the continent and to it come thousands of people from nearby countries. The now vanished jewels of the Virgin were once valued at 700,000 bolivianos, approximately $140,000.

By the time we had emerged

(Continued on page 167)

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COPACABANA, BOLIVIA

(Continued from page 166)

from the dimness of the cathedral, the shadows were lengthening and that peculiar light which precedes the sunset had spread its golden glow over the town. The chrysanthemum-yellow buildings were now a singing gold, the Indian costumes intense, and the crooked little streets winding their ways from the central plaza, lit here and there through their confining mud walls with brilliant splashes of golden light into which would emerge a vivid red poncho or chartreuse shawl. Especially at this time of day nature seems to paint this remote world of Titicaca with a glamourous brush—life seems suddenly rich with potentialities of great happiness and joy. Everything seems to sing with intensity of colour and promise. The degradation of poverty and ignorance is lost in the fleeting glimpse of great beauty, then suddenly all is dark and hidden, cold, and strangely sad. There are no theatres or entertainments offered here and even the habit of late and prolonged dinners without benefit of a fire's heart-warming glow will not carry one much beyond 9:30 P. M. For a while we walked in the moonlight along the shore of the lake with the now foreboding outlines of the mountains close by and the sharp wind in our ears. After speculating on the strangeness of the scene and recalling the legend that the Incas used this as their point of embarkation for the Island of the Sun and the Island of the Moon, where they had built a great temple to commemorate the birth here of Manco Capa and his sister wife, we came down to the realities of aching ears and scrambled up the shore through the great white daisy clumps.

On the following morning, a Sunday, we found a religious procession forming in the plaza. The Indians were milling about in groups around the churchyard or sitting under sunshades (square pieces of canvas on poles stuck in the ground) selling their wares. Little boys led the procession dressed in bright blue jackets and dark trousers and carrying sticks decorated with bunches of white daisies tied with white satin ribbons. Then followed a group of Indian girls whose dark skin stood out beneath the white net and lace of their veils and dresses. Next came the statue of the Virgin, and behind it followed ragged and dirty children taking their place in the procession.

It was afternoon when we started back to La Paz. At this sunset hour the *altiplano*, with its yellow stubble, at this autumn season becomes one immense sea of gold in which appear groups of Indians with their llamas or donkeys silhouetted against the sky, the red, orange, and chartreuse of their ponchos shouting in the half light of dusk.

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MARCH, MISTRAL, AND CASSIS

BY KATE RAND

Cassis is the far end of the Riviera, and Cassis is the far cry. It is as different from Cannes and Nice as 100-and-some miles can make it. Inevitably on its way to becoming a resort, it is still a small, serious fishing village—or as serious as a sunny village on a stage-shaped bay and a purple sea can be expected to be. The town proper is a three-sided wall of houses facing a small, square harbour across a cobbled spell that acts as wharf, road, and sidewalk. This is all that matters. Behind this flat-with-wings climb the Late (lamented) French Borax houses of summer residents. But the work, the pleasure, the point of Cassis surrounds the boxed bay, and this, whether by Corot or calendar-artist, could not have been more nicely managed.

Almost any summer resort is at its most pleasant if it is caught just off season. So Cassis in March. The town has, on a compact scale, all of the Riviera's blessings to the sight. The Mediterranean, with its rare colour that is only understood in the moment of seeing it. The hills to the sea; white rocks, orange earth, green cypress, blue sky, and sun. The narrow houses, narrow streets the colours of cakes; the texture of rosy plasters; white boats and vermilion harbour warnings. But the village is close in character, tight in shape, and to be examined from the inside out. More even than comfort of view it has the comfort of informal peace; of respectable idleness, the comfort of let-be. It has to do with the people. Like most fishermen, they are on good terms with the inevitable; take what they are given—tide, mistral, or tourist—for what it is worth, and leave other things alone. In March, Cassis is for the native, and when the mistral (famous wind, iced in Switzerland, that comes sounding down the Rhône) slaps endlessly at the back of the town, the native is for Cassis. There is no fishing then. In the mornings the men sit in the sun on the west side of the harbour and mend their nets; in the afternoons they sit in the sun on the north side and do nothing. For hours. The busses to Marseille and Toulon keep their appointed rounds; a sightseer or so drives down the blue cobbles; embroidered Provence curtains flap in unshuttered upstairs windows; strings of wooden beads clatter in doorways of bars; and there is a quiet, steady, sidewalk traffic in *pastisse*, Vermouth, Cinzano, and harsh sweet coffee, in front of the many cafés.

This year the favoured bar seems to be Yette's. Yette is a woman best described by compasses and a black wax pencil: a great round person, dressed in black, with a red, round face, black hair pulled into a round knob from a round arc of hairline. She always wears diamond earrings which, surprisingly enough, have every chance of being real. She is a good proprietress and a shrewd woman. When she spends the evening with her sick husband in Marseille, her son-in-law couldn't be more pleased. Then he opens Yette's night club, which is in waiting for the "season." It is a dark back room decorated with sophisticated tropical nudes by a visiting professional. In its heyday it has an orchestra and a packed house. In March, it is heated by a pan of burning alcohol, livened by an untuned piano, bad cherry brandy, and a wind-up Victrola with hoarse, aged records.

If Yette's is probably the best bar, Le Port is certainly the best restaurant and the best-looking—well done, prosperous-looking, modern within the character of the region (fine restraint that). The food is very good, and not only by comparison with the local average: food is Cassis' low point. The service is as considerate as wishful thinking. Brooding over the *moules en brochettes* and the shaggy *loups* served in a sweet-smoke brush fire of fennel, is a natural restaurateur. An underestimated man, that one—his wife is the Santa Madonna, and it is she, poised behind a little bar, whom everyone notices. The name means the face: dark, beautiful, still, and sweetly browed; there's Spanish or, preferably, Basque blood there. Either no fathoms deep, or deep fathoms unsounded, Santa Madonna and the Gioconda learned at the same knee. There is about her and Le Port an air of impending romance because Gabby is usually there. Gabby is gorgeous, and what's more he can jam a bright scarf in the neck of his working sweater with an elegance that would shake Douglas Fairbanks. His whole ambition in life is to be a waiter on a freighter, but he is continually thwarted by unions. So he basks on the shingle like Milne's sailor. Something in the order of Fate or Selznick will take over sooner or later.

On Cassis' main corner is the Liautaud, the town's working (antonym of resort) hotel. Open year-round, there's a good deal to be said for its cleanliness and prices, nothing at all to be said for its decoration or food. The closest call to a luxury hotel is Les Roches Blanches, up on the western bluffs, which blooms in season only. But the Liautaud has a steady, unobtrusive clientele; a self-contained family management; fresh paint; dining porches looking over the harbour and sea; and in some of the rooms an elegant wallpaper that no native thinks of twice, for it is common in the Marseille region—nevertheless it is very good: a thousand bunches of bright pink clover and green leaves on a pottery-brown background.

Over the Liautaud's left shoulder is another hotel of the same sort which is first noticeable for a waiter, a Balkan refugee, called Charlie. The management is in a state of constant regret over having told Charlie that he could have all he wanted to eat instead of regular wages. Having the face, stamina, and timing of Danny Kaye, he uses up calories like a Bessemer burner. Charlie is the inexhaustible leader of a small band of merrymakers such as: a young Swiss-Ger-

(Continued on page 169)

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DIVISION OF EDISON BROTHERS STORES, INC.

CASSIS

(Continued from page 168)

man bartender from a resort hotel; a Swedish Merchant Marine captain whose ship is dry-docked in Marseille; and mop-headed girls of the village. Charlie lives over a garage and entertains all comers with white wine, vodka, and a Victrola, in a room that's a cross between a revolutionary headquarters in Graustark and an aquarium. The lights shine faintly through flags with the eagles of past royalties.

These sorts of places *are* Cassis, and in the framework of their friendliness wanders an assortment of surprising people who are to one another no surprise at all. Here they meet and go, sit and talk, drink and move on with the combination of politeness and gossip, group-responsibility and isolation, of guests at tea: an artist in a monk's robe: an American interior decorator; a French judo expert; a sailor turned free-lance writer; the *patron* of a fishing boat. People like that. And among them two people almost surely seen. One, a young soldier who parades endlessly on the cobbles. He wears, to his own delight, a red kepi, high white stock, pale khaki jacket with flaring skirts, swagger stick, and balloon-bottom pants embroidered like chaps all down the sides. It is an epic but apparently perfectly legal rig. The other is Frédéric: small, dark, and dashing; short-legged, with a limp that has nothing to do with his agility on the thready hill paths. He is one of a dozen children and there is a brother's finger in every slice of civic pie. A fisherman himself, he is the *patron* of two boats. Frédéric is a very nice person, very good at free drinks and tourists, and knows everyone.

On the eastern bluffs above Cassis is a fine twelfth-century ruin. Frédéric, who naturally has a relative as gardener to the locked property, conducts tours. Intriguing as the ruin is, perched up there, no one in Cassis knows about it. In fact, although Cassis has been important to war strategies since Mediterranean time began, the native's historical disinterest is only matched by his disinterest in world news. The beach, the hills are still potted with handsome, permanent concrete German pits and pills. Frédéric, balancing on a foot-deep pile of rusting shells beside a hopeless cannon, finds it all a waste of time.

Back of Cassis grow the grapes of its distinctive wines. Distinctive for any reason but subtlety, they are hardy brews, an acquired taste. The *rosé* is certainly the best.

On the western rocks are the resort hotels, and then the Calancques, with the mountain-climber's official paths. The Calancques are three fjords. The nearest has an imposing quarry that produces stone too soft for building, but mysteriously involved in the making of aspirin. About these inlets is wonderful hiking ground: steep, wild, beautiful, scenic as a stereopticon.

Cassis in March and in the mistral is small places, close groups, people as individuals, a collection of

(Continued on page 172)

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PRIX DE PARIS PRIMER

(Continued from page 131)

dreams, the Prix de Paris contest has more than doubled its yearly enrollment. In 1935, 568 reported, and in 1948, 1,328. And, after fourteen years, the Prix de Paris has never had any duplicate or reasonable facsimile.

The Judges of the Prix base their judgments on originality, writing ability, grasp of subject, and demonstration of special talents. These judges, with no personal knowledge or history of the collegiate authors, study and evaluate the quizzes.

THE FINALISTS

During recent years, as a Prix extra, Vogue has brought the dozen finalists to New York. At a dinner party at the Cosmopolitan Club, the contestants and the editors become acquainted at tables for six. Partners change with every course—the contestants going from table to table in order to meet everyone. The next day, the Prix-ers tour the Condé Nast Publications, from the copy rooms to the judgment chambers of the editors, talking shop with the experts about the newest look for clothes, learning why fashion editors take a *Down* elevator in the morning (to scout the markets on Seventh Avenue). After luncheon at the Crillon Restaurant with the Prix girls who are still with the organization, the twelve contestants sit for their photographs, under the scrutinizing eyes of a fashion editor. She adds scarfs, removes chokers, suggests mascara or eyeshadow to narrow too wide eyes.

Before the dinner and dance at the St. Regis, with young men who know every league, Ivy, Junior, and American, all go to a cocktail party at the Stork Club. After the parties, the Prix dozen return home to wait the telegrams, announcing the decision of the editors, on the Monday after the week end.

Among the Alumnae, no typical Prix winner appears. They majored in English, History, Music, Journalism, French, Home Economics, even Classical Archæology. They speak French, Spanish, Italian, German. One pitched for her college baseball team; one played bit parts in the movies; and another, at the age of eight, thought the *Decameron* was a detective story because the monk on the cover was peeking through a keyhole. They come tall with short hair, short with long hair. A Vogue photographer called them "beautiful," Mary Campbell, Prix de Paris Director, said they were "walking question marks"; the late Frank Crowninshield, beloved Fine Arts Editor of Vogue, referred to them as "a litter of stabilized screwballs."

Today, nineteen Prix girls work at Condé Nast, some write copy for Vogue, *Glamour, House & Garden;* two of the nineteen go out on the

(Continued on page 171)

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Lovely soft woven nylon crepe pajamas, exquisitely tailored. Pink, blue, maize and nile. Sizes 32 to 38. About $11. At leading stores everywhere.

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Jackson, Tenn.....The Frances Shoppe
Kalamazoo, Mich.....Gertrude Heath Collins
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Smartwear-Emma Lange, Inc.
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PRIX DE PARIS PRIMER

(Continued from page 170)

market as fashion editors, and one is the only woman photographer at the Vogue Studio. Those who have left the organization, because of matrimony, motherhood, or miscellany, have wandered far afield; they have become everything from a farm hand, minister's assistant, college professor, and mother of three to top-notch writers and stylists, editors, and executives in stores, advertising agencies, publishing houses and magazines. They say that though they left the Prix behind, they realize the travelers'-cheque validity of the Prix as reference.

THE FIRST EIGHT WEEKS

During the first eight weeks at Condé Nast, the winners receive an all-over picture of the organization. They go on a tour of *Glamour, House & Garden, Vogue Pattern Book*, the Research Department, where they look into reader surveys—the candid polls from which the researchers learn how many people read the magazine, at home or under the hair-dryer—the Promotion Department, where these same facts become part of salesmen's presentation folders, and the Production Department, where the detailed schedules of editorial and press deadlines are dictated to each magazine.

Vogue proper comes next. The winners visit Vogue Studios, where they gain information chatting with the photographers, models, prop men; and then the Art Department—the department which accounts for the good looks of Vogue's pages. After seeing how Vogue's Trade Edition is compiled, listening to store buyers discuss fashion, fabrics, and colours with the editors in the Merchandising Department, the winners step in at the Feature Department, where a free-lance article turns into a published article and the editors write about everything from "People are talking about . . ." to the caption under the photograph of a scientist. After completing the tour, the winners start their careers at Vogue.

THE WINNERS—1949

The winners of the 1949 Prix came from two colleges in the east and one in the west. At Smith College, Margaret Collette, the First Prize winner, minored in English, served as a class officer for four years, and found time to write columns, articles, songs. At present, she is vacationing with her family, "where life wavers between the Hokinson and the Peter Arno."

At Pomona, Margaret MacLean, the Second Prize winner, minored in Art, edited the Freshman Handbook, and took part in the drama and dance groups. Now bi-

(Continued on page 172)

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PRIX DE PARIS PRIMER

(Continued from page 171)

cycling around Europe, she will take a different route in October, but just as absorbing a one, travelling from her desk to the manufacturing houses as a Vogue junior fashion editor.

At Vassar, Anne Ely, the Special Third Prize winner, acted as a legislative delegate, designed her own clothes and wrote short stories. After taking a publishing course at Radcliffe this summer, she will begin work as a junior copywriter for Vogue.

These three top jobs may be permanent if the trial periods are satisfactory. Ten supplementary awards of merit, with consideration for jobs on other Condé Nast publications—*Glamour, House & Garden,* and *Vogue Pattern Book*—go to the girls who received honourable mention in the contest. (Their names are printed on page 174.)

Similar careers are open to those seniors who will turn their tassels in June 1950. On pages 173, 174 is our invitation to enter the 15th Prix de Paris contest. If accepted, it may be your personal liaison between college and career.

—Ruth Dion
First Prize Winner, 1948.

MARCH, MISTRAL, AND CASSIS

(Continued from page 169)

one and one. It is denim pants, espadrilles, Gauloise cigarettes, painting easels, three children bouncing a ball, and a stop on the bus line. Cassis is the sun, like cold butter, and the sea-bound stream of blue winds running under it. And Cassis is walking beyond the town while the icy wind is ripping on pine needles, splintering light off the sea. It is walking miles clocked by timeless wind, rope soles padding on the aspirin stone. Here and there along the sea, the rust-and-powder stone becomes the shell of a fallen house; becomes, one time, a chapel, dry as a bone, bone-white and bare, but holding still an altar-picture in the plum-pudding colours, the varnished glow of religious baroque. Cassis is the return to Cassis, to the sudden hush and the heat of sun collected in the town's three walls, where thick glasses click on thick saucers and stone tables. It is a place for much rest and a good book; for a gentle interest in people, and an admiration of the view; for no routine, elastic plans. Cassis is a definition of the verb "get away."

VOGUE

ANNOUNCES

THE 15TH PRIX DE PARIS

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FIRST PRIZE:

One year as junior editor on Vogue; with six months in the New York office, and six months in Paris.

SECOND PRIZE:

Six months as junior editor on Vogue.

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Winners will be considered for junior editorial jobs on other Condé Nast publications (House & Garden, Glamour, Vogue Pattern Book) . . . will be introduced to stores, advertising agencies, and other magazines. Next 100 top contestants will be introduced to stores, advertising agencies, and other magazines. All contestants must enroll by October 1, 1949.

5 CASH PRIZES:

$25 each for the best theses submitted.

(Rules and first quiz appear on page 174)

Return enrollment blank below with the information requested.

ENTRANCE BLANK

Prix de Paris Director,
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420 Lexington Avenue, New York 17, N. Y.

PLEASE ENROLL ME
AS AN ENTRANT IN VOGUE'S 15TH
PRIX DE PARIS

Entrants are not required to be Vogue subscribers, but for their convenience, there is a Prix Subscription *for contestants only* of 10 issues for $3.00. If you are interested in this, write for a special order blank.

Date_____

Name_____

Home address_____
Street *City* *State*

College_____

College address_____

Date of graduation_____

CONTEST RULES

VOGUE'S 15TH PRIX DE PARIS

1. Each entrant must be a senior at some time during the scholastic year 1949-50, and must receive a B.A. degree or its equivalent from an accredited U.S. college or university.

2. Each entrant must send in an entrance blank. (Fill in the one on page 173 and mail it immediately.) It is not necessary to subscribe to Vogue to enter the contest.

3. The contest consists of a series of four quizzes to be answered by all entrants, and a 1,500-word article which those contestants who pass the four quizzes are eligible to submit. Each entrant who is eligible to submit an article will be notified by February 15.

4. Each quiz will consist of two questions: one based on a fashion feature, one on a non-fashion feature—music, art, literature, the theatre.

5. The first quiz is published below. The answers are due October 1. The other three will be published as follows: Second quiz in September 15 issue; answers due November 10. Third quiz, in the October 15 issue; answers due December 10. Fourth quiz in the November 15 issue; answers due January 1. Subjects for the 1,500-word article will be announced in the February 15 issue. The articles will be due March 15.

6. Papers will be graded on: writing style; current and general information, and general awareness; and on evidence of ability to think clearly.

7. All quiz papers and articles must be typewritten in double space on one side of the page. Your name and college, plus the quiz number, must appear at the top of each page. Papers become the property of Vogue and will not be returned.

8. The judges of the contest will be a board of editors. The finalists of the PRIX de PARIS will be notified by May 15, 1950.

VOGUE'S 14TH PRIX DE PARIS WINNERS

FIRST PRIZE.....*Margaret Collette*.....*Smith College*
SECOND PRIZE.....*Margaret MacLean*.....*Pomona College*
HONOURABLE MENTION:

Mollie Anderson.....*University of Michigan*
Bettie L. Cheney.....*DePauw University*
Margaret Dear.....*University of Washington*
**Anne Carter Ely*.....*Vassar College*
Mary L. Flanagan.....*Cornell University*
Jean Hornbeck.....*Mount Holyoke College*
Ann Mulkeen.....*College of New Rochelle*
Florence Rust.....*Marquette University*
Betty E. Trew.....*Queens College*
Pamela Vander-Wiele.....*Elmira College*

*Awarded Special Three Months' Trial Prize at Condé Nast Publications Inc.

The above winners were chosen from a total enrollment of 1,328 students from 296 colleges.

FIRST QUIZ

based on the August 15 issue of Vogue

Answer *one* Fashion and *one* Feature question

FASHION:

1. Study the "sure fashions" shown in the issue. From them, plan a wardrobe that would be particularly appropriate for your tastes, campus, and activities.
2. Discuss the way Vogue has shown the accessories in this issue. Suggest another way in which they might be shown. Plan a layout and write copy for a double-page spread of accessories.
3. Write 500 words on what you think are the most important considerations in choosing any college wardrobe.

FEATURE:

1. Read Vogue's presentation of the Prix de Paris on page 131. Suggest another way in which it might be presented.
2. If you could travel freely this winter, for one month, expense no object, where would you go? Describe the trip and tell why it interests you.
3. What makes a man attractive?

The answers to this quiz are due October 1, 1949, and should be mailed to:

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